dance
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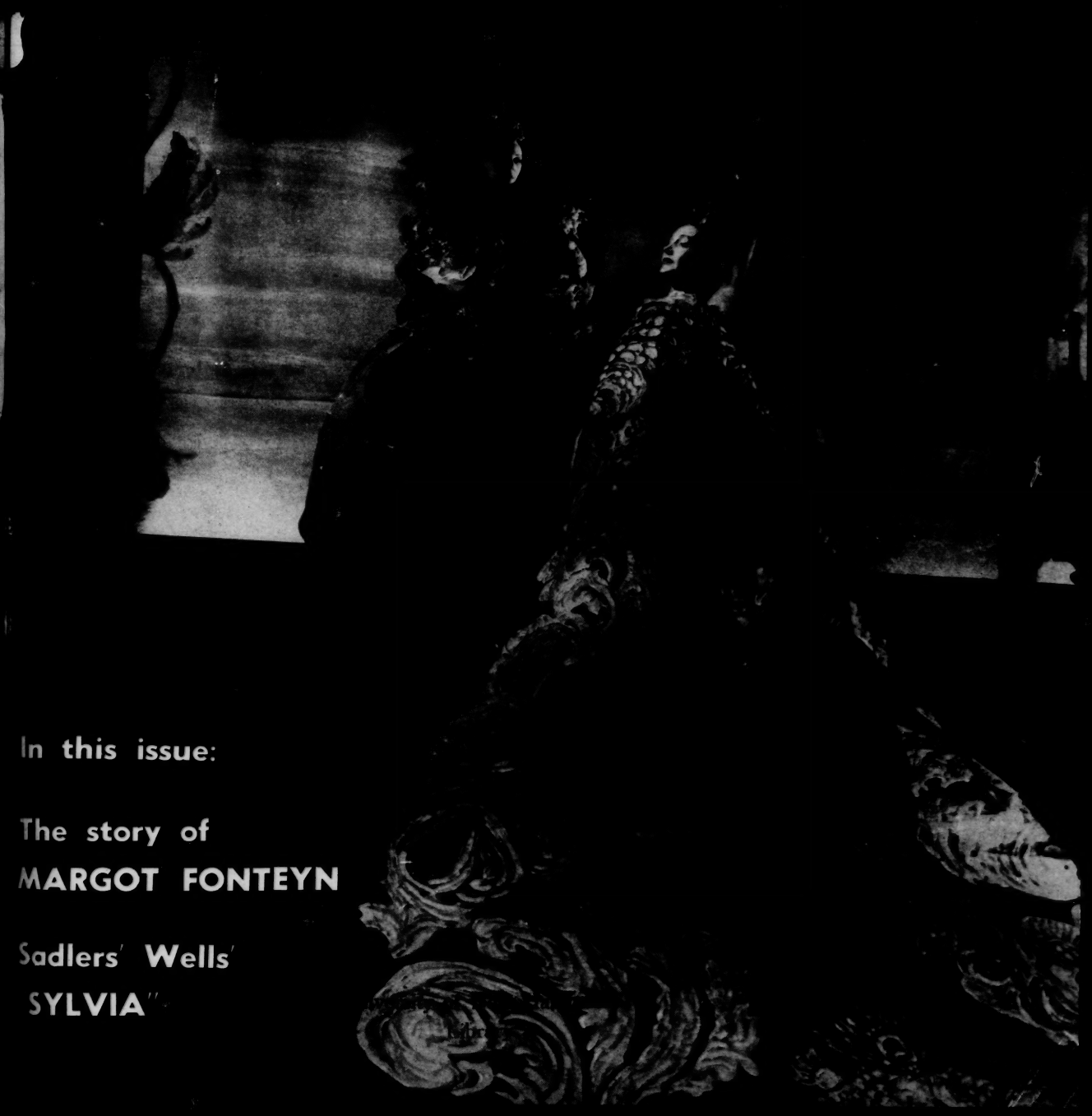

In this issue:

The story of
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NEWS . . .
of dance and dancers

BALLET THEATRE TRIUMPHS . . .

Leading Ballet Theatre dancers **Alicia Alonso** and **Igor Youskevitch** are drawing critical plaudits for their "scintillating and staggering perfection". Especially popular with the London audiences are Dollar's "The Combat" (called over here "The Duel") with new scenery and costumes by George Wakhevitch — also "Billy the Kid" and "Gala Performance" . . . The last week in July, **Lucia Chase**, B. T.'s Co-Director, addressed the Royal Academy of Dancing. She is the only American to be elected a member of the Grand Council . . . **John Krizo** also turned lecturer briefly when he spoke on musical comedy and stage dancing to 600 members of the Imperial Society of Teachers of Dancing.

SADLER'S WELLS SPECIAL EXHIBIT . . .

The English-Speaking Union of the United States announces a special exhibit of Sadler's Wells memorabilia in honor of the company's American visit. To be shown at the Union's National Headquarters, 19 East 54th St., from Sept. 8 to Oct. 10, all the material on exhibit will be from the private collection of **Arthur Todd**. Special emphasis will be placed on the company's production of "Sylvia", since the Sept. 29th American premiere of the ballet has been chosen as an English-Speaking Union Benefit Performance.

A complete schedule of the September performances for the company can be found on page 7 of this issue.

GRECO & CO. . . .

There was excitement a-plenty before, as well as during the July 21st appearance of the **Jose Greco** Co. at Lewisohn Stadium. It began on the eve of their performance when Miguel Sundaval was suddenly incapacitated by a stroke. **Roger Machado**, Greco's pianist, saved the day by stepping onto the podium at a moment's notice.

Dancing with the company for the first time since the birth of her son and a subsequent emergency operation, was **Nila Amparo** (Mrs. Jose Greco) . . . A record crowd of 19,000 (the Stadium's second largest to date) cheered the performance.

LIMON CO. PREPARES FOR BUSY SEASON . . .

It looks like a varied season ahead for the **Jose Limon Company** . . . Interest has been shown by symphony orchestras around the country in obtaining them for guest appearances, and two performances are definitely scheduled with the Erie, Pa. Philharmonic in Oct. (This should seem like old home week for featured dancer, **Pauline Koner**, whose husband, Fritz Mahler, is conductor of the Erie Symphony). Negotiations are also under way with the Buffalo Symphony and the Louisville Orchestra . . . Definitely booked for Israel next year, the Co. will tour Southern and Eastern States later this fall . . . Mr. Limon's most successful work, "The Moor's Pavane", is tentatively slated for television sometime in Nov.

AMERICAN DANCE FESTIVAL . . .

The 10 premieres performed at the New London Festival (Aug. 20-23) represent an impressive number of important modern dance choreographers. Listed here with premiere dates they are: "Ruins and Visions" by **Doris Humphrey** to the music of Benjamin Britten (Aug. 20th); "Malocchio" by **John Butler** (20th), a dance about the Italian peasant's dread of the Evil Eye; a solo by **Pauline Koner** called "Cassandra" (20th); **Sophie Maslow's** "Suite," to jazz music by Jimmy Yancey, Pinetop Smith, and Pete Johnson, (21st); 3 solos by **Ronne Aul**, "Sonata for Dancer and Piano", "At 30th and Third", and "The Possible Hunter" (22nd mat); 2 duets, "Perilous Flight" (21st) and "Satyros" (22nd mat) by **Lucas Hoving** which he dances with his wife, **Lavina Nielsen**; **Jose Limon's** "Don Juan Fantasia" (22nd eve).

Also as a special Festival feature on the Sat. matinee program, Doris Humphrey's repertory class at the School of Dance will perform Miss Humphrey's "With My Red Fires". Originally presented at Bennington College in 1937, and premiered in New York a year later, the dance has not been seen for over ten years.

A review of the entire Festival will appear in the October issue.

JACOB'S PILLOW ENDS COLORFUL SEASON . . .

The 10 weekends of performances at Jacob's Pillow have played to capacity houses with many ticket seekers turned away at the door . . . **Ted Shawn**, the Festival's Director, added another role to his endless repertoire when he performed the part of The Spectre in **La Meri's** newly revised version of "El Amor Brujo" on August 11 . . . **The National Ballet of Canada's** U. S. debut at the Festival caused such heavy ticket sales that an eighth performance was added to the week's schedule. The Canadian company's visit to Jacob's Pillow was under the joint patronage of **Vincent Massey**, Gov. General of Canada, and **Christian Herter**, Gov. of Mass.

The season will close with four performances on Sept. 4 & 5, featuring the **Ballet Quartet, Ruth St. Denis**, and the season's second La Meri premiere, "Bosquejos Ibericos" with a company of 30.

EAR TO THE GROUND . . .

The Students' Dance Recitals at the Central High School of Needle Trades, N.Y.C., begin Oct. 3rd with **Federico Rey** and **Pilar Gomez**. The series, which extends through April, includes **Jose Limon, Pearl Lang, The Royal Festival Company of Greece, Harald Kreutzberg, Sophie Maslow & Co., Jean Leon Destine & Co.**, and the **Ballet Quartet**. Watch DANCE Magazine for monthly listings .

Good news for **Sybil Shearer's** many New York followers is the announcement that she will come East from Chicago to open the Brooklyn Academy Concert Series on Nov. 11.

CREDIT DUE . . .

An important bit of information which belongs with the article "The Biography of the Pirouette" in our Aug. issue, is that the two illustrations used were from the **Dance Collection of the N. Y. Public Library.**

A VACATIONLAND SUMMER THEATRE . . .

Three dancers are appearing in Bermuda's first summer theatre season's

musical revue called "Stock in Trade". Producer, Julius Monk engaged **Swen Swenson**, featured dancer at the Lido, Paris last year, as dancer and choreographer, along with **Tom Marlowe**, formerly with the Mata and Hari troupe, and **Jean Caples** who replaced Colette Marchand in the Maurice Chevalier Paris Revue last summer. The revue, which features calypso songs and dances, will play through Labor Day—that is if the players can withstand the Bermuda social life. At present report, they are taking two vitamin pills to every rum and coke!

INDIANS TO HAVE POW WOW . . .

Audiences in Europe, North Africa and the Near East will have a chance to see authentic U. S. Indian dances, chants and ceremonials when the **American Indian Dance Pow Wow** embarks on its 5-month, sold-out tour through Holland, Belgium, England, Algeria, Morocco, Israel, France, Turkey and Italy. The company, produced by Irwin Parnes of Calif., features **Reginald and Gladys Laubin**, and a group of Crow Indians from Montana headed by **Donald Deernose**. They will carry with them over twenty thousand dollars' worth of authentic costumes, animal skins, drums and stage properties—including a twenty foot teepee complete with fireplace!

The company leaves Sept. 22 on the SS Stockholm and opens in Copenhagen on Oct. 3rd.

HERE AND THERE . . .

Mia Slavenska took a brief sojourn in musical comedy when she joined the company of "On Your Toes" which opened at the Music Theatre in Chicago on August 9th . . . **John Taras** has resigned as Ballet Master for the Marquis de Cuevas Company, and is reportedly organizing a group of his own. **Bronislava Nijinska** has taken over as Ballet Mistress for de Cuevas . . . **Marina Svetlova**, who had a successful debut with the Dolin Festival Ballet in London when she danced "Swan Lake", flew to this country to make a guest appearance with the Toronto Symphony Orchestra on Aug. 20th . . . English Old Tyme dancers, **Mary and Sydney Thompson**, were guests of honor and instructors at the 2-day Folk Dance Festival in Spokane, Washington, July 10 & 11, where more than 6,000 dancers participated. The English couple is currently in Canada, demonstrating their dancing on TV . . . A hip injury forced **Fred Berk** to cancel his "Stage for Dancers" Summer School and Festival at Hendersonville, N. C. He is presently recuperating in California.

The **N. Y. C. Ballet** received good reviews on the opening of their San Francisco engagement at the Opera House. Despite a train transportation strike in Oakland which affected all San Francisco entertainment business, the company played to large audiences. They will begin an Italian tour on Sept. 8th at the La Scala Opera in Milan. Their Sept. tour is listed on page 7 of this issue.

Ballet Quartet, a recently organized concert group with **Tatiana Grantzeva, Nicholai Polajenko, Zoya Leporska** and **Peter Nelson**, returned to New York in Aug. from Sarasota, Fla., where, with five additional dancers they performed as the Sarasota Ballet and were featured in that city's Summer Festival, June 29 — July 26. Because of financial losses, the Festival did not complete the month's program. But the ballet company finished its engagement by popular demand, under the management of Kent McKinley.

The Ballet Quartet performs at Jacob's Pillow Sept. 4 & 5.

Saul Colin, DANCE Magazine's Paris correspondent collaborator, left N. Y. C. Aug. 12th for Bogota, Colombia, where he will be the guest of the President of Colombia.

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SCHOOL NOTES . . .

Marion Venable retires this year as director of the School of Ballet which she founded in Washington, D. C. twenty years ago, leaving the school under the direction of **Leon Fokine.**

The **Miriam Marmein** Summer Dance Theatre program of ballet pantomimes, given on July 27th in Manomet, Mass., featured a twenty-five minute version of "Cinderella". Miss Marmein also gave a solo program in Plattsburg on July 30th . . . The University of Colorado's Creative Arts Festival, held July 7th, featured the premiere of a work by **Jean Erdman** called "Song of the Turning World" and choreographed to Beethoven's "Great Fugue". . . . The forty-three students of **Viola Schoulin's** Dance Studio in Cleveland, Ohio, who took the Cecchetti examination on June 21st, were rewarded with a birthday party, cake and all, as the examination fell on Cecchetti's birth date! . . . **Frances Johnson, Yuki Shimoda** and **Walter Hall** gave a concert of modern and ethnic dance at **Kathleen Hinni's** School of Creative Arts, Vineyard Haven, Mass., on July 26th . . . **The Chalif** School of Dance announces that it has established a Louis H. Chalif Memorial Scholarship for 1953-54. Applicants for the five scholarships will be auditioned, and chosen on the basis of interest and enthusiasm as well as talent.

Ruthann Hartman, formerly with the Eugene Loring School in Calif., has recently come to New York to be Coordinating Director of the Katherine Dunham School . . . **Paula Tennyson**, who studied at the **Kotchetovsky** School of Dancing in Houston, Texas, has recently joined the Slavenska-Franklin Co.

The fall term of the Hanya Holm School of Dance, N. Y. C., will begin Sept. 28, with **Hanya Holm, Alwin Nikolais, Oliver Kostock** and **Florita Raup** on the faculty . . . **Sara Mildred Strauss**, who is on the faculty of the American Academy of Dramatic Arts, will offer an intensive dance course for beginners and advanced students, in preparation for work in the theatre. The course will begin Sept. 15th at Carnegie Hall.

CONVENTION FINALE . . .

One of the last association functions for the summer is the Training School of the **Dance Teachers Club of Boston**, held from August 31 to Sept. 4, followed by their Convention, Sept. 8-12. A lively faculty is scheduled for both weeks and the Training School will open with an "Acquaintance Tea" for trainees, guests, press and faculty.

See the October issue of DANCE Magazine for pictures and highlights of the summer's dance organization conventions throughout the country.

CHICAGO NEWS . . .

Dancers are in the majority in the new Merriel Abbott revue in the Empire Room at Palmer House. **Peter Hamilton, Peter Conlow, Grace Thomas, Patrick King** and **Lou Cristofer** are among those featured. There is also a terrific new act that Miss Abbott has imported from England, a comedy trio with balletic background billed as "Three's a Crowd".

Choreographer **Joan Woodruff** is staging the dances for Columbus, Ohio's operetta season, with dancers **Ken Joynson** and **Loyd Tygett** doing principal roles.

Carol King was soloist in a suite of Strauss waltzes in the revue staged at the Chicago stadium when the Lions met in convention here. She was assisted by a group from the **Edna McRae** school.

Department of Utter Frustration:

The large delegation of teachers from the **CNADM** Normal School, plus an assortment of Chicago balletomanes, were just a little upset when they drove some

(continued on page 78)

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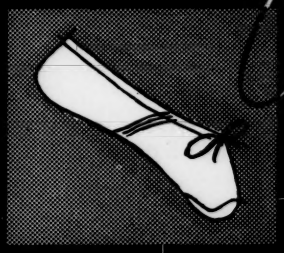

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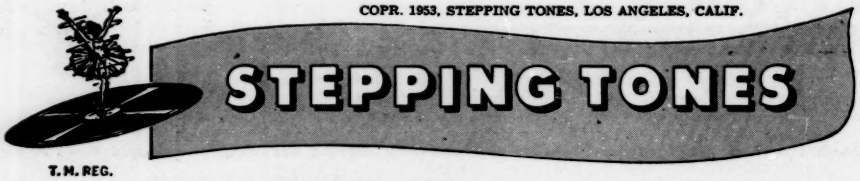

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Calendar of Events

Sadler's Wells Ballet
Metropolitan Opera House

Sept. 15	Le Lac des Cygnes *in Four Acts*
16	The Sleeping Beauty *in Prologue and Three Acts*
17	The Sleeping Beauty
18	The Shadow (*Premiere*) Homage (*Premiere*) Les Patineurs
19	Le Lac des Cygnes (mat & eve)
20	Le Lac des Cygnes (mat & eve)
22	The Sleeping Beauty
23	The Sleeping Beauty
24	Checkmate Don Juan (*Premiere*) Homage
25	Don Juan Daphnis and Chloe (*Premiere*) Les Patineurs
26	The Sleeping Beauty (mat & eve)
27	The Sleeping Beauty (mat)
27	Don Juan (eve) Daphnis and Chloe Les Patineurs
29	Sylvia *in Three Acts*
30	Sylvia

Jacob's Pillow

Sept. 4 & 5	The Ballet Quartet, Ruth St. Denis, La Meri Premiere "Bosquejos Ibericos"

ON TOUR

N. Y. C. Ballet

Italy	
Sept. 8	Milan (La Scala)
16	Venice
22	Milan
29	Genoa

Ballet Theatre
(*tentative schedule*)

Germany	
Sept. 1-7	Berlin (Festival)
9-11	Hamburg
13	Essen
15	Dusseldorf
16 & 17	Bad Godesberg
20	Stuttgart
22-24	Frankfurt
25-28	Muenchen

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Joan McCracken

Helen Gallagher

Anita Alvarez

Peter Birch

Looking at Television

with Ann Barzel

● There was a bumper crop on television as well as in the fields this summer. Acts that play the split-time circuit got their innings on the economy-budget shows.

Peter Birch was the most active summertime dancer. Besides being choreographer for the Larry Storch Show (Sat. — CBS) he made frequent appearances with Katherine Murray on the Arthur Murray Party (Sun.—CBS). His dances on the Storch show were simple and vivacious in the style that has become the accepted stereotype on network variety. However, he is apt to use his male dancers more and better than the girls. Birch does very well in pantomime dances with Mrs. Murray who, even with a limited technical range, carried off her end slickly in a Park Avenue version of *Frankie and Johnny* on July 19th.

Danny Hoctor is another busy-boy on television. Wife and partner, Betty Byrd, is out on stork business and Hoctor has been going it alone dancing and directing. His most steady work is on Music Hall with Patti Page (Wed.—NBC). DANCE Magazine was a prominently photographed feature on July 29.

Toast of the Town (Sun.—CBS) presented a number of Broadway stars throughout the month. On July 19 it was Helen Gallagher surrounded by a large group and partnered by the excellent Richard France. She danced and sang *Blow, Gabriel, Blow*. The number was full of smoke, steam and clichés.

Miss Gallagher came back later in the show for a bit of tap dancing with Master of Ceremonies, Ralph Meeker. Audiences are always impressed when an actor can beat out a time step. That makes us remember the best kidding of a dance act, some time ago on Comedy Hour when Jerry Lewis and Dean Martin knocked themselves out stepping with the terrific Step Brothers.

Joan McCracken was on Toast of the Town on July 26 and on Chance of a Lifetime (Thurs.—ABC) on August 6. Her beautiful posture and balletic way of moving her legs are as important a part of her individuality as the cute-as-a-button pertness. We caught only the latter show on which, with Buzz Miller, she did the *Keep It Gay* number from *Me and Juliet,* and lighted up an otherwise deadly half hour.

Bambi Linn and Rod Alexander took time off from their enchanting young-love routines to do a South American Mombo on Chance of a Lifetime on July 9. They were very effective in vivacity even if their usual style is more unique.

Ruthanna Boris gave eye interest to Voice of Firestone (Mon.—NBC) on July 27. It was the *Aida* ballet music and Miss Boris danced to it on pointe in the stylized orientalism of the 19th century opera.

Charles Polashek, director of the Firestone Show told us that next season's plans include more dance with Voice of Firestone, plus ballets in several of the full-scale operas to be televised.

Since we have digressed to the future we will also relay the few definite plans on Markova's projected program. It will be a fifteen minute kinescoped show in which the ballerina will first speak on historical and stylistic aspects of ballet and follow with a dance illustration. Kinescoping will make possible the surmounting of immediate "time" problems — like costume change or breathless speech.

Nothing But the Best (Tues.—NBC) had its best dancing on July 21 when Anita Alvarez danced her *Crock of Gold* dance from *Finian's Rainbow.* The mystic magic which television achieves so easily, set the mood. But with no explanation of what it was all about, we wonder if the millions who never saw *Finian's Rainbow* understood what was in that pot.

Miss Alvarez was also featured in a silhouetted frieze to Count Baisie's Bop. Among other things, she proved the effectiveness of long hair in movement when swished about by a smart head.

The Saturday Night Revue (Sat.—NBC) had several name dancers. On July 18, Grace Abbott made a hilarious routine out of going to bed. On Aug. 1, Betty Bruce did her sure-fire tapping. Her entrance was a bit sensational. She skidded and sat down very hard. Although she looked mighty surprised she recovered gracefully and carried on in the manner of centuries of troupers.

Ben Blue, soft-shoeing to *Tea for Two* on the Arthur Murray Party (July 19) was one of the most delectable products of the summer's crop. THE END

dance magazine

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September, 1953

Rudolf Orthwine, Editor and Publisher
Jean Gordon, Associate Publisher

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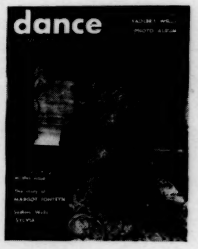

On the cover . . .

This scene from Sadler's Wells' "Homage to the Queen", premiered in London on Coronation night to a cheering audience, shows off particularly well the colorful set and costumes designed by Oliver Messel. The ballet will be performed in the company's American season. The schedule of their September performances is on page 7.

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coming in future issues . . .

What is a "Ballerina" . . .

There never was a more misused word than this euphonious one. Francis Mason puts it under the microscope along with the species "prima ballerina" and "prima ballerina assoluta", and submits a clarifying report.

25 Years Behind the Times . . .

Hugh Carter, Europe's professional ballroom dance champion, has recently visited the U. S. In an uninhibited and exclusive article he makes clear why he thinks ballroom dancing in this country is a quarter century behind Europe.

From the Inside Out . . .

What makes one dancer "come across the footlights" while another fades out behind him? The subtle but all-powerful magic of reaching an audience is discussed in detail by Pauline Koner, brilliant dramatic dancer.

Donald O'Connor . . .

The perennial "promising young man" of the screen is fulfilling his promise. Arthur Knight tells what's happening.

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PAGE 70 HAS A SUBSRIPTION COUPON.

Michael Somes, Alexander Grant and John Hart as the shepherd Aminta, the god Eros, and Orion, the robber Khan, respectively.

Sadler's Wells' "Sylvia"

● On September 3rd, 1952, the Sadler's Wells Ballet gave the first performance in England of Delibes ballet *Sylvia*, although the ballet had been created in Paris as long ago as 1876. A three-act, full length ballet, choreographed by Frederick Ashton, *Sylvia* will be included in the repertoire for Sadler's Wells' third American tour starting at the Metropolitan Opera House, New York, September 14. The ballet will also be performed during the three-month American tour that follows.

photographs by felix fonteyn

Margot Fonteyn as Sylvia dances before the shrine of Eros, with malicious Orion looking on from the bridge. Settings and costumes by Robin and Christopher Ironside.

"Sylvia"

by Mary Clarke

● The Story of *Sylvia* looks terrifyingly involved when printed as a program synopsis. Basically, however, it comes down to shepherd loves nymph, shepherd loses nymph, shepherd (thanks to kindly intervention by the god of love) regains nymph. And on the stage this comes over amazingly clearly so even the latecomer, unable to decipher his program by the light of a furtively struck match, is unlikely to be handicapped in his enjoyment of the ballet.

Sylvia was first produced at the Paris Opera in 1876. It came six years after *Coppélia* and it is very typical of its period. Both the music and the story mark it as belonging to the decade in which it first reached the stage and although for Sadler's Wells Frederick Ashton has created entirely new choreography he has inevitably been guided by the setting of the ballet. As a very gently mocking pastiche of the original period, his new version is delightful. It is not a startlingly new work, it has no social significance whatsoever, it does not point the way to the future path of English ballet. It is sheer luxury from start to finish; in its three magnificent settings, in its multitude of elaborate costumes, its make-believe plot, and in its use of a full-size company to perform it, it seems to assert itself as proof that it is still possible for such large-scale ballet productions to be mounted. More important, it is at the same time a work of art.

The action of the ballet goes something like this. Nymphs and Sylvans dance in the moonlight before the shrine of Eros. The shepherd Aminta disturbs them and he wanders alone musing on his love for Sylvia, leader of the goddess Diana's huntresses. Hearing the approach of Diana's hunt, Aminta hides. Sylvia and her attendant nymphs appear and dance together and while they dance Orion, the robber Khan, secretly observes them and falls passionately in love with Sylvia. The nymphs, however, discover the hiding Aminta who declares his love for Sylvia. She arrogantly spurns him, blames the god Eros for his passion, and draws her bow against the god. Horrified, Aminta shields the statue of the god with his body, receives the arrow and falls lifeless. In revenge, Eros draws his bow and wounds Sylvia. Feigning indifference, she calls her nymphs and they vanish into the woods. Day breaks and Sylvia, wounded with the arrow of love, returns to mourn over Aminta and is captured by Orion. Presently some peasants discover the prostrate Aminta and an old sorcerer appears mysteriously in their midst. He miraculously restores Aminta to life and then throws off his disguise and emerges as the god Eros. He sends Aminta in search of Sylvia.

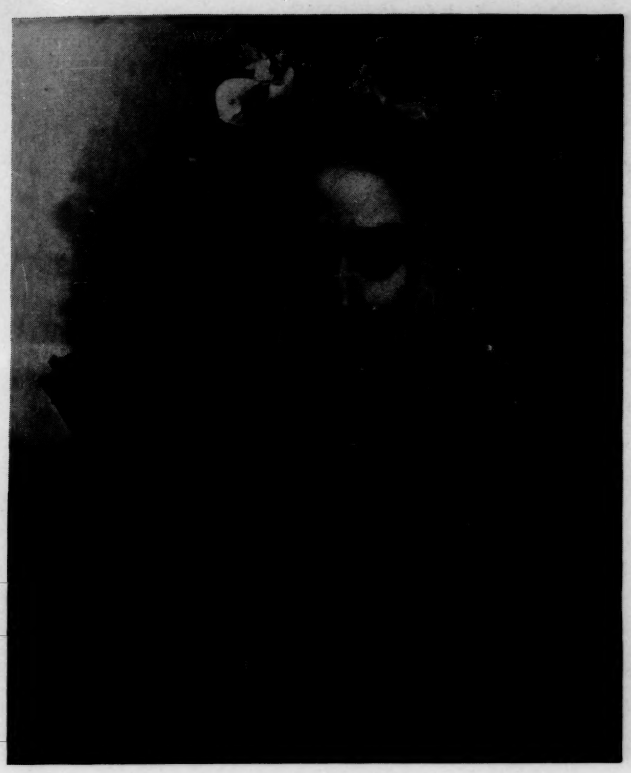
The second act is set in the Grotto of Orion. He is attempting to entice Sylvia with precious gifts but she repulses him. Unable to escape from Orion, his concubines and slaves, Sylvia has the idea of performing a Bacchic dance to inflame him while at the same time she plies him with continual cups of wine. Eventually Orion and his attendants fall to the ground in a drunken stupor and Sylvia believes herself free. Alas, she is unable to escape from the Grotto for all the exits are barred. In despair she prays to Eros who appears to her and causes the walls of the Grotto to melt away, revealing to Sylvia the freedom of the woods. Joyously, she dances into the woods.

Act III has a sea coast setting, near the Temple of Diana. A festival of Bacchus is taking place but of course Aminta, still in quest of Sylvia, is disconsolate. Suddenly a ship appears; on the prow is Eros with a veiled figure. He lifts the veil and Sylvia is restored to the ecstatic Aminta. A happy divertissement ensues which is interrupted by the arrival of the enraged Orion. He fights with Aminta while Sylvia rushes into the Temple of Diana for refuge. Diana emerges and with a single arrow mortally wounds Orion. However, the lovers' troubles are by no means over because Diana the virgin huntress now vents her fury on what she considers the profanity of their attachment. Once more Eros comes to the rescue; he causes the clouds to part revealing a vision of Diana's own infatuation for the youth Endymion. She is compelled to relent and the ballet ends with "ceremonious rejoicing".

"Old hat"? "Corny"? Not in the least when conveyed with the delicacy and charm of Ashton's production or when mounted in the superb settings by Robin and Christopher Ironside. A few additions have been made to the score from another ballet of Delibes', *La Source*, and the honeyed music deliciously suits the action. The choreography is built mostly of *pas d'action*, with several excellent and poetic soli, and, in the last act, one of the loveliest *pas de deux* Ashton has ever created. In a production of this size there are bound to be minor details which will not be liked by everyone. For my part I could do without a couple of sacrificial goats in the last act and there is an unjustifiable and rather ludicrous use of a trap door in Act II. But as an over-all composition it is a tremendous achievement and the role of Sylvia is heaven-sent for a great ballerina. As danced by Fonteyn it is all-conquering. She is seldom off stage and dancing all the time, ranging in mood from the proud athletic huntress, through the feigned seduction of Orion, to the crisp and ecstatic pizzicato polka and the romantic grand *pas de deux*. That it is not a one-ballerina role has been proved by the subsequent successes of Beryl Grey and Violetta Elvin. The men are subservient but excellent, (in 1876 Aminta was danced by a woman *en travestie*), and there are two first-rate soli for Aminta (danced by Somes, Field and Chatfield in turn).

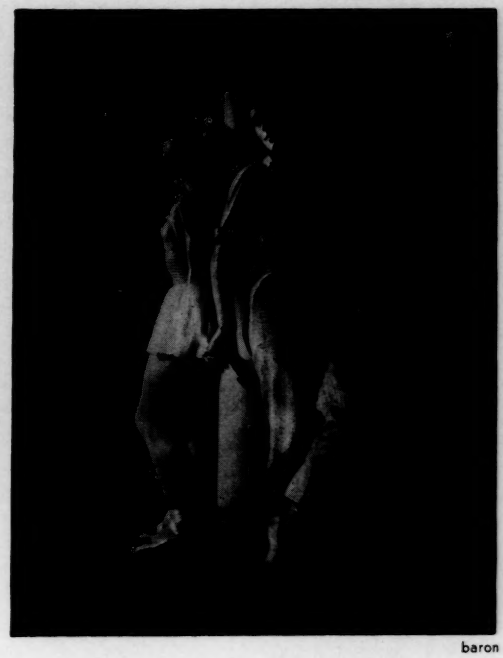
No one is suggesting that Sadler's Wells devote themselves in future to reviving or recreating a series of late 19th century spectacle ballets, but there is a very strong body of opinion in England now that maintains the future of ballet does lie in the three-act ballet created in a contemporary idiom. It will be interesting to see whether America supports this view when it sees *Sylvia* and the company's other classics in the autumn and winter of 1953.

THE END



angus mcbean

Left: Margot Fonteyn, a sophisticated and beautiful woman, her own most tireless critic. Below: with Michael Somes in a moment from *Daphnis and Chloe* which reveals her very individual warm, gentle personality.



baron

Personal Portrait of Margot Fonteyn

by Arnold L. Haskell*

● The Portrait of Margot Fonteyn; what a formidable assignment even for someone who has followed her career from the start.

The portrait of a dancer, any dancer, is a most difficult one to make; she never stops still long enough. This is not merely a play upon words but the truth. It is possible to describe the technique of an actress and to analyse her delivery of a certain speech but a dancer must be seen. Words can give us nothing, that is, unless they are the words of a poet recording his emotions; Théophile Gautier has given us a glimpse of Elssler, Taglioni, Grisi and Grahn his great contemporaries. Alas! I am no Gautier.

Margot Fonteyn is movement; thrilling movement, harmonious movement, complex movement that seems simple and that not only defies analysis but does not leave one with any wish to analyse it. But that movement is the expression of a personality and of a particular physique; the dancer is both the player and the instrument.

*Famed British writer and critic, as well as Director of the Sadler's Wells Ballet School.

Let us now visit Margot Fonteyn without any further ado. It is immediately obvious that we are looking at a ballerina; the classic racehorse of the dancing world. She is diminutive, five foot four inches to be exact, slender but without the hard protruding bones of the slimming faddist, olive skinned and black haired. She has large dark brown eyes with the suggestion of a smile about them; and the smile is important. It suggests a number of things; good humour, pleasure in what she is doing and a definite trace of shyness.

Margot Fonteyn, like all the truly great is essentially a humble person and humility has nothing to do with that embarrassing artificial mock modesty of the would-be great. Congratulate her on some dazzling interpretation — and interpretation and not performance is the word to use — and her reaction, when favourable, is invariably, "it is improving", or "I'm beginning to understand it better". There is always present in her mind a definite, high and perhaps unattainable standard of perfection and she is essentially a self critic. All dancers can be divided between the instinctive and the conscious artists. Margot Fonteyn belongs definitely to the group of conscious artists of which, in our century, Tamara Karsavina has been the finest example.

But before discussing her as an artist let us take a glance at her career, remembering those daily classes that are an essential to perfection. Today at the age of thirty-three Margot Fonteyn is at her peak.

Margot Fonteyn started under the not very theatrical name of Margaret Hookham. She took her first lessons at Ealing and then went to Astafieva, the famous Russian teacher of Markova and Dolin. As her father was a mining engineer the family travelled a great deal and wherever they went Margot took dancing lessons. It was in 1934 that her mother — the very ideal of dancing mothers — decided that she had sufficient talent to turn her hobby into a career. She went to Sadler's Wells Ballet School and from that moment entrusted herself to the inspired guidance of Ninette de Valois. The talent was there and so was the opportunity and a better opportunity could not have presented itself. In 1935 Alicia Markova, first and undisputed ballerina of the struggling Sadler's Wells Ballet, left to form her own company. The great classical ballets had been revived for her, works that call upon experience, stagecraft, virtuosity and art. It seemed as if our national ballet was faced with extinction after only four years of life. I remember so well meeting Ninette de Valois in the foyer after Markova's farewell performance and asking her what well known Russian ballerina she had in mind for the vacant position. "I don't need a guest artist", she almost snapped at me, "I have my own school and we shall never have a truly national ballet if we have to go outside it". I was distinctly sceptical at the time; the company had seemed to me to be merely a well trained background for Markova's brilliance. How wrong I was. I shall never forget my shock of enthusiasm when I saw Margot Fonteyn at 17 years of age hold the stage in the full length *Swan Lake* and in *Giselle*. My enthusiasm was so great that the paper for which I was then writing headed the notice "Birth of a Great Ballerina".

In those early performances the brilliance and sparkle of the accomplished ballerina had yet to come. There was however a sensitivity and in particular a gift for musical phrasing that were incomparable. There was also the building up of detail from performance to performance, minute detail that always added up to a whole. In every classical ballet, however rigid the disciplined technique there are moments of comparative freedom when one can see the artist's brain at work. For instance, the look upon her face in *The Sleeping Beauty* when she pricks her finger. Margot made this little Princess into a human being, a three dimensional figure.

Then came a series of ballets created for her by Ashton; *Nocturne, Apparitions* and *Horoscope* among them, where dancer and choreographer inspired one another.

So far every season Margot Fonteyn has added something both to her technical and artistic equipment. She has a range that no dancer since Karsavina can equal; sparkling virtuosity, pathos, wit, broad humour.

The dancer has little time to herself, even the biggest star subjects herself daily to a vigorous lesson in which she takes correction just as the newest recruit. Offstage Margot Fonteyn is much as one would imagine her from the quality of her work. She dislikes a fuss or the receiving of fulsome compliments. She enjoys travel, reading when she has time, collecting bric-a-brac, Parisian dresses, Parisian hats and, an unusual taste in a woman, vintage wine. When she talks of retirement it is of the sun that she thinks. She maintains that she is fundamentally a lazy person; she can never have had the time to find out. Most noticeable of all is her sense of humour, a real sense of proportion that allows her to poke fun at herself. She enjoys a popularity in the company that is something quite apart from the admiration that all dancers feel for a great artist. There is always the feeling that honours paid to her are something that she shares, she has identified herself with all her colleagues. In my experience this is the most difficult thing of all, a real triumph of character.

Margot Fonteyn has received high honours; the award of the C.B.E. in 1951, and honorary degree of Doctor of Literature from Leeds University in 1952. She has been depicted in the Boris Anrep mosaics at the National Gallery with Winston Churchill and other representative figures.

Her position is unique. There will be other great British ballerinas but their passage will be made easier through her pioneer work. She had the difficult task, with that great woman Dame Ninette de Valois, of convincing our own British public that an English girl could be a great ballerina by world standards. The Ninette de Valois National Ballet made Fonteyn and in many ways Fonteyn made the national ballet. THE END

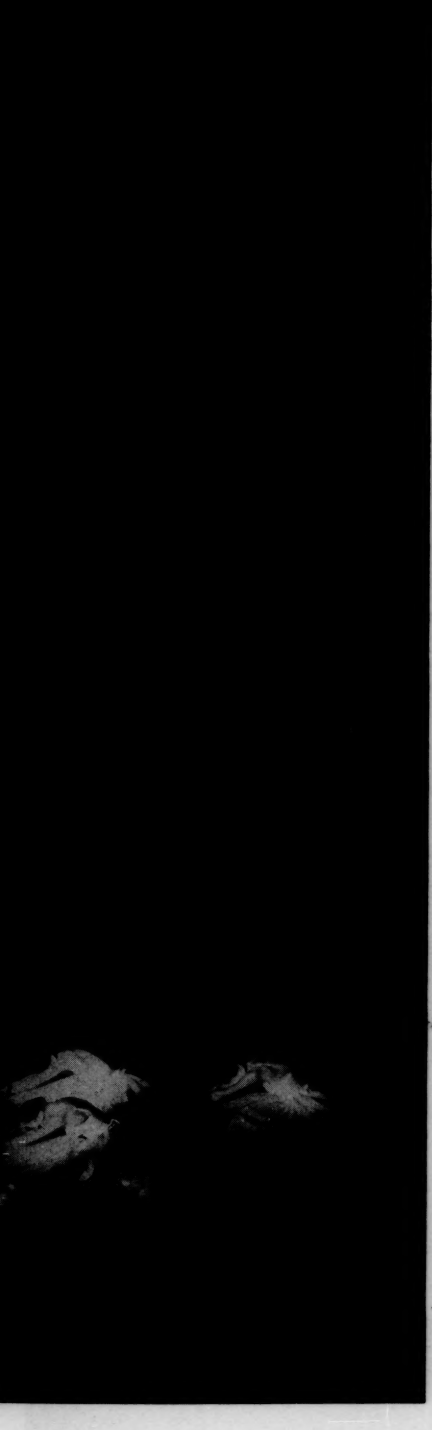
Prima ballerina Margot Fonteyn. ⟶
baron

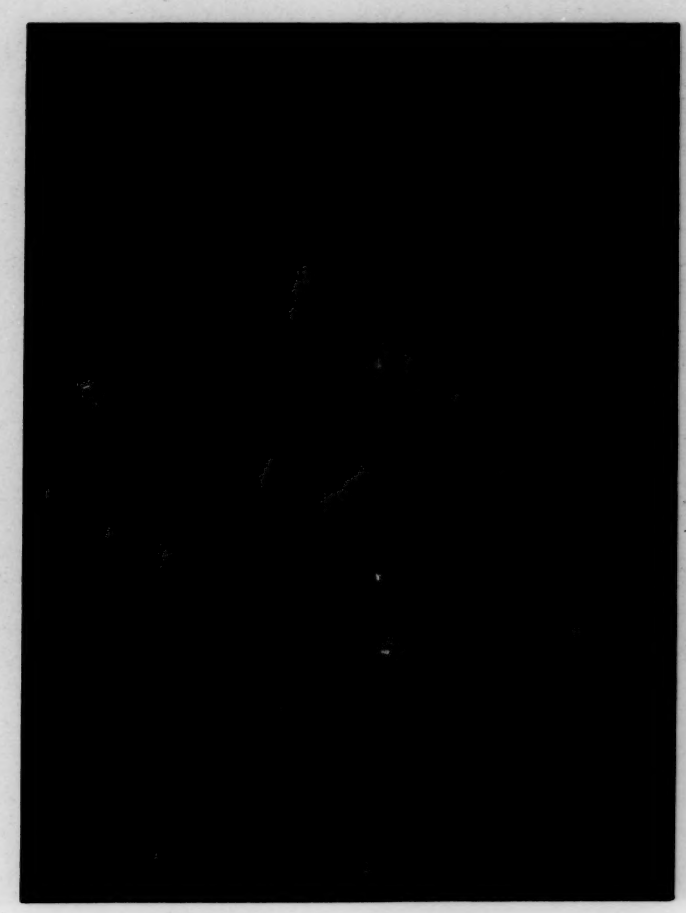
a photo album of the Sadler's Wells

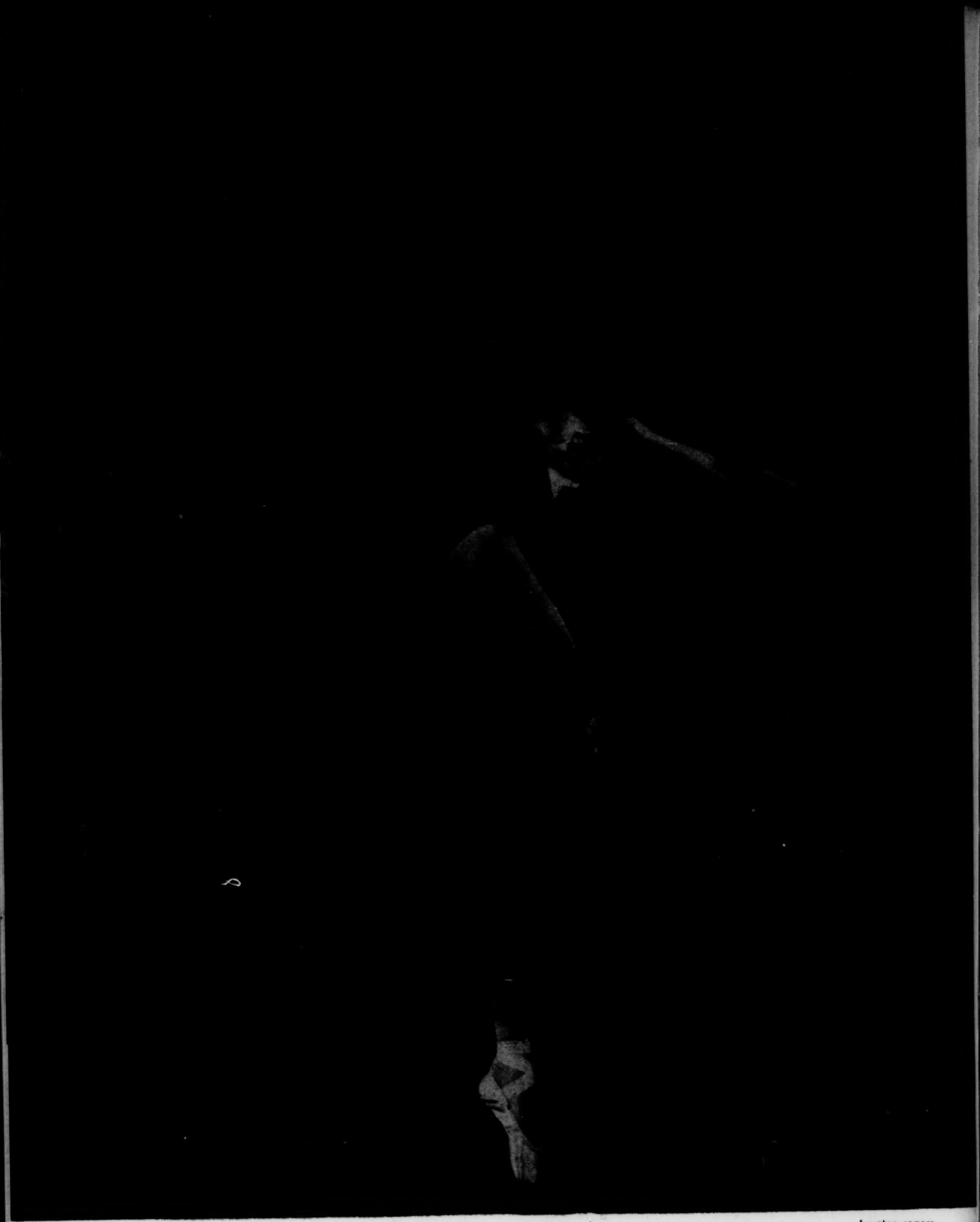
photographs by baron

Left: Odette and Siegfried are reunited beneath the sea in the Apotheosis, Act IV, of the new production of *Le Lac des Cygnes* (*Swan Lake*). Settings by Leslie Hurry.

Below: Margot Fonteyn and Michael Somes as Odette and Siegfried.







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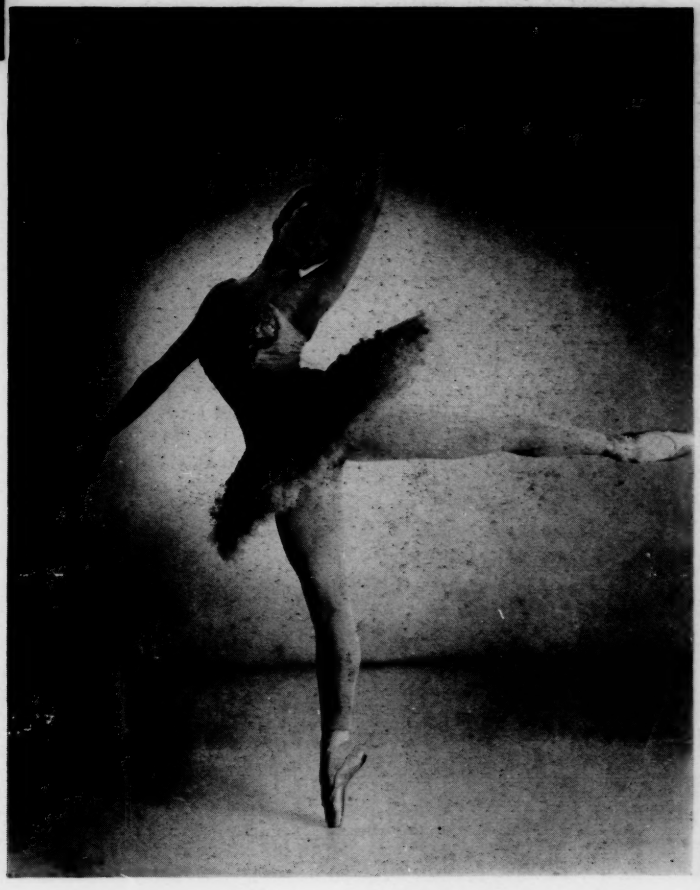

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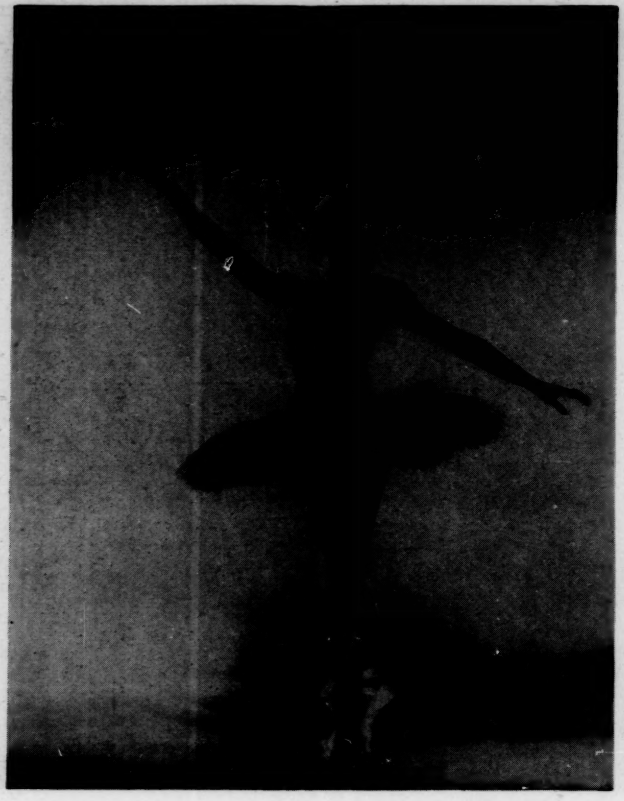
Above: Svetlana Beriosova in John Cranko's *The Shado* ·.

Right: Nadia Nerina as Odette.

Left: Beryl Grey as Fire in Frederick Ashton's *Homage to the Queen.*

maurice seymour

Left: Rowena Jackson and Brian Shaw as the Bluebirds in *The Sleeping Beauty*.



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Left: Pamela May as the Fairy Godmother in Cinderella.

Right: Violetta Elvin and Alexis Rassine in *Giselle*, Act II.

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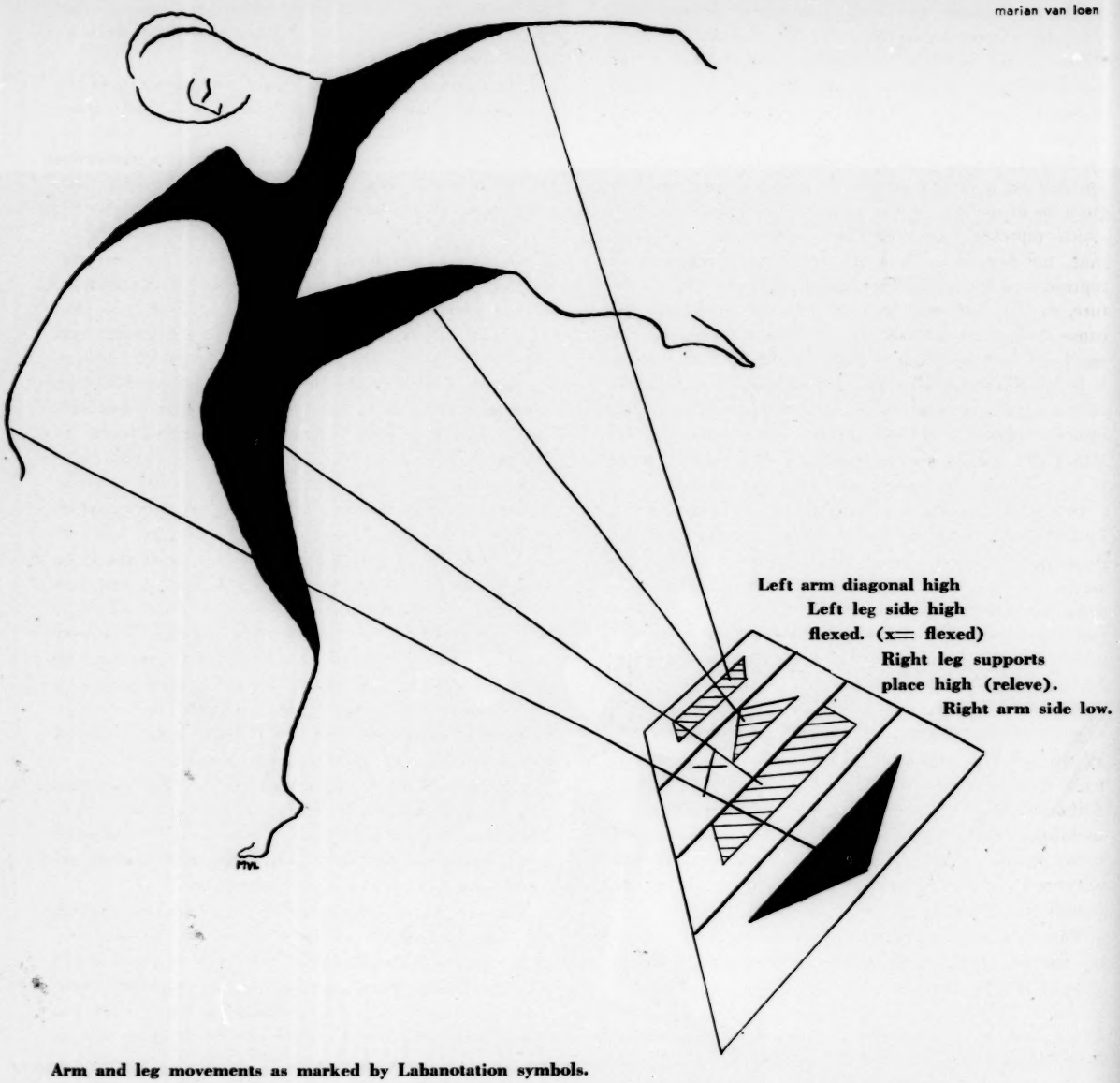


Arm and leg movements as marked by Labanotation symbols.

Dance Notation between covers

a Rockefeller Grant makes possible an important book

by Ann Hutchinson
President, The Dance Notation Bureau, Inc.

● Along with grants toward a number of scientific projects, the Rockefeller Foundation recently announced an award of $4800 made to the Dance Notation Bureau for the preparation of a textbook on Labanotation. We can imagine some surprised reactions. "What is a dance subject doing in the category of learned scientific dissertations?" the erudite scholar might ask. On the other hand, the dancer may possibly be equally perplexed: "If notation is so academic how can it be useful to me?"

The truth is that Labanotation is no less scientific than the other research projects cited by the Foundation; indeed, years have been devoted to making it so. But,

thanks to precisely this sound basis and development, it is also extremely practical for the dancer.

One of the reasons for the accomplishments of the Laban system of notation is that although it can record extremely complex movement (which dance is apt to be) its basic principles are amazingly simple. As conceived by Rudolf Laban some fifty years ago, it is a method founded on a careful study of space harmony and the qualities of motion. It uses a limited number of symbols which represent the elements of movement — space, time, and dynamics. These are written on a vertical staff representing the body. The symbols are pictorial in nature, so they are easy to learn, easy to remember. Because the system is based on the kinetic possibilities of the body in space, not on any particular dance form, it is applicable to all types of movement. It is precise and accurate, yet its means are economical. Through constant research and application, the notation has retained the logical structure conceived by Laban, while it has become consistently more highly developed.

But, while classes and correspondence courses offered by the Dance Notation Bureau in this country have produced a number of literate dancers, one important obstacle has impeded our progress. There has been no definitive textbook from which many more people could learn the system. The Rockefeller award will make possible the preparation of such a book. New Directions has undertaken its publication.

Since the fundamentals of Labanotation are so readily understood, we will be able to cover in a single volume all the material necessary for the reader, heretofore untrained, to acquire a working knowledge of the method. Although the work is planned for the beginner (notationally speaking) and will treat all the elementary material in detail, it will also provide an approach to more advanced and specialized problems which will be discussed more thoroughly in a succeeding volume.

This first basic book will take the form of a series of lessons, incorporating the teaching techniques developed during the years of the Bureau's existence as a school. The text, which is being edited by Selma Jeanne Cohen, will be accompanied by numerous diagrams and illustrations, insuring clarity of presentation. We are fortunate in having Doug Anderson to execute the line drawings. Also included will be a foreword by Laban; a history of dance notation, several short, notated dances; a glossary of symbols; and a complete cross-index. The latter features will make the book especially useful as a reference work to the professional as well as to the student.

In spite of the absence of a textbook, the advantages of knowing Labanotation have been well proven. The reconstruction from scores, in just the past year, of works by such choreographers as Doris Humphrey and Jerome Robbins, has demonstrated its value as a device to record dances. The first dance to be copyrighted, Hanya Holm's *Kiss Me Kate*, was written in Labanotation. However, while the most obvious function of notation is to record and protect important choreography for preservation and future reconstruction, we are convinced that this is not its only value.

Labanotation should be to dance what music notation is to music. Take the technique class. The music teacher has on hand suitable materials for various levels of proficiency. In contrast, the dance teacher must always fall back on his own resources. He has no visual aids other than performance (and how often is that perfect?) to clarify the exact execution of a step. There is no blackboard on which the correct and incorrect performance can be vividly placed side by side for comparison.

Once notation has been mastered, it becomes a tool, making the study of dance easier both for teacher and pupil. Then the instructor can demonstrate in writing the precise spatial design, rhythm, and dynamics of any movement. Judging by the letters that we have received, more and more dance teachers are becoming aware of this fact and are looking for a way of learning notation so that they can put it to use in their schools. Already it is a required subject for all dance majors at New York's High School of Performing Arts and at the Juilliard School of Dance. Summer courses are given at Connecticut College and Jacob's Pillow. A new and exciting development is the use of notation as an aid to teaching children. In Philadelphia, Nadia Chilkovsky explains dance steps to her 8-year olds by notating them on a blackboard. Such integrated study will soon become more and more prevalent as more teachers learn notation and begin to view it not as an isolated subject but as an essential part of dance training.

What a thrill the Juilliard students had this year when they learned excerpts from *Swan Lake* from the score! The inspiration of performing a classic in its authentic form cannot be matched. "Are there more dances notated?" they asked. "Can we buy copies?"

The question is being asked by teachers, too. Among the ones with whom we have talked, we found a real desire to teach the classics as faithfully as possible. To this end, many attend summer sessions at which variations are taught. But, since memory grows dimmer and word notes grow vaguer, there can be no substitute for the accurate, notated version of the dance, recorded in direct cooperation with an authority. With the score at hand, and with a textbook in which to look up the symbols that may have been temporarily forgotten, the dance teacher can precisely reconstruct the work for his students.

As yet there is only a limited amount of such notated material available, but the Bureau has already built a considerable library of scores, and we hope that more and more of them will be made accessible. Notation has opened up to the choreographer a new world, that of composing for the general public and not for just one particular company or group.

In addition, we see the beginnings of top-notch choreographers producing works at an intermediate level with the dance student in mind. An encouraging step toward

this goal came this spring when Antony Tudor consented to release the score of his *Exercise Piece,* originally designed for ballet students at Juilliard. With this beginning, the way is paved for the distribution of further scores to teachers and performing groups who shall, through the study of this textbook, have acquired a working knowledge of notation.

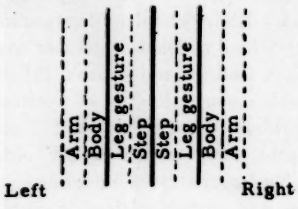
Then too — though we would not want to interfere with any well planned careers — the book may uncover new interests, unknown talents. For those who discover that they would like to use notation professionally, the book may serve as preparation for the certifying examinations given by the Bureau. The demand for qualified instructors and notators is constantly increasing, and offers an exciting way to serve the dance world.

Above all, we want this book to be eminently functional. Labanotation is a means of recording movements which are worth learning, worth remembering. It is a science as logical as any scholar could desire. But it is practical science designed to aid an art. Our textbook will be a means to two ends — the making of a legible history and an analytical method for describing dance — with inspiring goals.

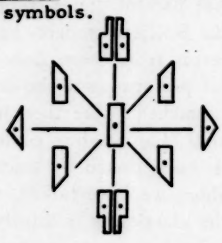
Fundamentals of Labanotation

A condensation from a section of Chapter 1 of LABANOTATION *by Ann Hutchinson, to be published by New Directions.*

THE BODY is represented by the vertical staff.

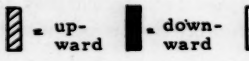


DIRECTION is shown by the shape of the symbols.

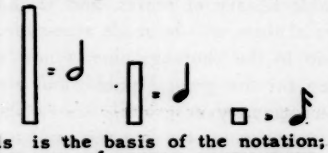


The placement of the symbol on the staff shows the part of the body that moves into that direction.

LEVEL is indicated by the shading of the symbol.



TIMING is shown by the length of the symbol; long - slow, short - fast.



This is the basis of the notation; there are, of course, many more specific symbols to take care of every possible need.

The Staff

Labanotation uses a vertical, three line staff. This staff represents the body. The center line of the staff is like a line drawn through the middle of the body, dividing right from left. The vertical columns at either side of the center line (indicated by the dotted lines in the illustration) are used for the various parts of the body.

Next to the center line is the support column. In this column are written the symbols indicating movements or parts of the body that take over weight, i.e., act as supports. We assume the normal way of supporting the body to be on the feet, and so a direction symbol in the support column means a step taken into that direction. Adjacent to the support column is the column for leg gestures. By gesture we mean a movement in space that does not carry weight. A direction symbol in this column describes a movement of the whole leg, moving in one piece.

The third column, that just on the outside of the three line staff, is used for the body. The column on the right side is used for the chest; the one on the left side is used for the pelvic girdle and for the whole torso. A direction symbol placed in the fourth column shows a movement for the whole arm, moving in one piece. The next column is used for the hands. The head is written on the right side, on the sixth column adjacent to the one used for the hands. Supplementary columns, extending out, can be used where need be, much as ledger lines are used in music. These are employed for additional symbols which modify the main movement.

The Direction Symbols

The basic symbol is a rectangle. This indicates no direction; that is, directly above, at, or below the center of weight. We call this position "in place." By changing the shape of this basic symbol we indicate direction.

THE END

Virginia Tanner

Norma Stahl interviews

Virginia Tanner

Director of the Children's Dance Theater of Salt Lake City

● Twenty-two little girls danced goodnight and the curtain came down on the Jacob's Pillow performance of the Children's Dance Theater. There was a second's hush and then the applause and bravos broke out and wouldn't stop. The audience, consisting almost entirely of dance professionals, rose in a body at the first curtain call. Many of them were in tears. Two noted choreographers rushed backstage to embrace the performers and announced to the children's teacher that they were going to look into their souls and try to remember why they had started dancing in the first place. A once-in-a-lifetime experience had occurred and dance history was made.

Yet all that had happened on that July 19th evening was that twenty-two youngsters from Salt Lake City had danced the simple things they knew about: the patterns of whirlpools they had seen under Niagara Falls on the trip east; some childish nightmares about a dress caught in a door, a clock ticking in an empty room, an anaesthetic that made a tone resound; a goodnight dance in which, dressed in white nightgowns, they asked blessing for tiny things of the wilderness, while at the back of the open stage, fireflies flickered in the summer evening.

Behind the magic of this night's performance was the week-long bus odyssey which brought Virginia Tanner, her dancing children and their mothers from Salt Lake City, starting at six a.m. on July eleventh. The spirit of good trouping and amiability that marked the trip had a lot to do with love of dance and a lot to do with Mormon ideals. Cooperation was no new experience for these children and their accompanying mothers. Along the way the group sang Mormon hymns, sewed costumes, stopped wherever possible in state park grounds to limber up bus-cramped muscles, and visited shrines that marked the long trek of their Mormon forefathers out to the home these new pioneers had left. When they descended en masse at restaurants, all ordered the same things to help out the cooks and waiters. Each child — some of them are as young as eight — received a twenty-dollar bill every five days from which she had to budget out food expenses. The budgeting went so well that there was enough left for extra treats like the visit to Niagara Falls and a trip around Chicago.

What the enthralled audience could not see were the months of planning, the ingenuity and love by which children and adults raised the money to make that appearance possible. The children were responsible for earning 100 dollars apiece for the fund. They dressed dolls, gave musicals, and ran, with their mothers, possibly more rummage sales and raffles than Salt Lake ever hopes to see again. Mothers and grandmothers gave steak dinners and charged admission. Fathers got after the business firms. The Church of the Latter Day Saints donated a sum, as did the mayor and other city officials. An addition of 800 dollars was gained from the sale of "Ginny" dolls, dressed in white nightshirts and named after the children's pet name for their teacher, "Miss Ginny". Of the 300 pupils taught by Virginia Tanner, only the twenty-two best and most gifted were selected to make the trip. But the 300, along with their parents, worked as one. Finally, the job was accomplished. The sum of 7,500 dollars was earned to sponsor the march on the two New England Dance Festivals, the one at Jacobs' Pillow, the other at Connecticut College, to which the group had been invited. After the lecture-demonstration on July nineteenth at the Pillow, the Children's Dance Theater proceeded to New London for a performance there on July twenty-seventh. The invitation had come as a result of the appearance of the group at the Perry-Mansfield School in Colorado last year and the word which had spread that here was something that the East could well look into.

Behind the magic too, indeed at its source, was another kind of magic. It was contained in the presence of the tall, soft-spoken young woman who for over ten years has been teaching children to dance at the McCune School of Music in Salt Lake City. "Helping" children to dance

might be a better way of putting it. For Virginia Tanner imposes no rules, makes no fetish of any system other than that of developing good strong bodies and the child's own spirit. Though she is always eager to find what she calls "the child born sensitive to movement and creative energy", she helps to release, in each of her children, the individual capacity for self-expression. By sticking to what the child has felt and understands, by gentle suggestions and hints which quickly point out to the child what is best in her own improvisations, by being patient and waiting for the right moment, she draws out what the child has to give. All the compositions which the children do are created in this fashion.

Making an expressive movement with a slender hand, she says, "When they are ready, they reach into their souls to find dance."

As for technique, "Here are some shiny copper pennies", she says to the children. "In front of you, to the side and in back. See if you can touch them with your toes." Little legs shoot out, straight as ramrods, tiny arches curve, toes in a perfect point. If there is jumping or leaping to be done, than they must pluck the cherries from the highest bough. Imaginations are kindled and technique is acquired through the child's own desire to reach the imaginative goals that are set. This is an attempt to teach technique creatively, not to develop professional dancers in any one style. At present, Lew Christensen, teaching ballet at the University of Utah, has ten students trained by Miss Tanner. Others of the children who go on to train for professional careers find themselves well-equipped with the fundamentals that prepare them for any style of dance.

Miss Tanner's pupils at the school range in age from three to eighteen, and she of course adjusts her approach to the needs of each age. For the talented older girls, who have been with her at least six years for example, there is also the teacher-training program, from which they go on to become demonstrators for her classes. She has three such young student-teachers at present. The students, who have all their dance classes after regular school hours, meet for two one-and-a-half-hour classes each week. The younger pupils have two one-hour sessions.

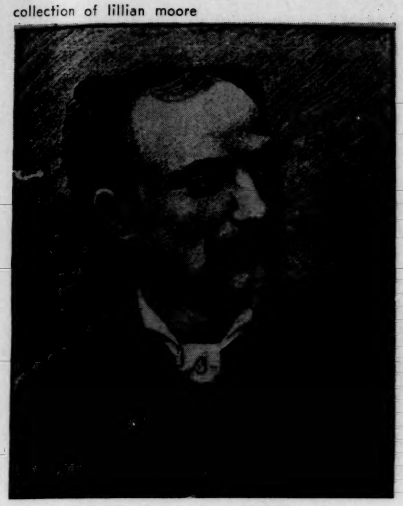
Miss Tanner discovered dance early and discovered, also, some of its evil practices which nearly robbed her

(*continued on page* 66)

joern gerdts

Members of the Children's Dance Theatre improvise on the lawn.

collection of lillian moore



Enrico Cecchetti, primo ballerino . . . "a special favorite . . . a handsome young fellow with dashing moustachios".

Enrico Cecchetti: 1850—1928
Dancer and Teacher

Part I: The Dancer

by Lillian Moore

Remembered today, twenty-five years after his death, principally as a teacher, Cecchetti was also one of the most dazzling performers of his time.

● In St. Petersburg, towards the close of the last century, there was a pleasure garden called the Arcadia, whose outdoor theatre often featured Italian dancers. It was there that the artists of the Russian Imperial Ballet were first dazzled by the technique of a handsome young Italian named Enrico Cecchetti.

A pupil of Lepri, who in turn had inherited the mantle of the great teacher Carlo Blasis, Cecchetti was past master of all the spectacular tricks of his trade. Eight pirouettes were easy for him, in a day when the Russian dancers were quite satisfied with three or four. A Russian critic called him a "bone-splitting specialist of vertiginous dexterity".

Remembered today primarily as the teacher of such renowned artists as Anna Pavlova and Vaslav Nijinsky, Cecchetti was originally noted as a dancer, and a virtuoso of extraordinary skill. At a time when the male dancer was universally neglected, his presence tolerated only when he was absolutely necessary as a prop for the prima ballerina, Cecchetti managed to establish himself as a star dancer in his own right, and even — to judge by London advertisements which featured his name prominently — a definite box-office attraction.

Those who think of Cecchetti solely as a pedagogue, and a strict one, are inclined to forget that Cecchetti was completely a man of the theatre. The son of two dancers, he was, quite literally, born in one — the Tordinona, in Rome, in 1850 — and even in his old age he created important mimed roles with the Diaghilev Ballet. The drudgery of the classroom was always, with Cecchetti, a means to an end: he was interested in performance, in the richest sense of the word.

Enrico Cecchetti began performing at the age of 5, making his debut in Rota's ballet *Il Giocatore*. Since his parents, Cesare and Serafina Cecchetti, were dancers, it was natural that they should think of little Enrico whenever children were needed, as frequently happened, in the long, complicated, pantomimic Italian ballets in which they danced.

Enrico was seven years old when, in 1857, his parents came to America as featured members of the Ronzani Ballet, one of the first large-scale ballet companies to appear in the United States. The company had been specially formed, in Italy, to appear as the opening attraction for a brand-new opera house, the Philadelphia Academy of Music. This same theatre, with its old-fashioned "rake" — a sloping stage built in the manner of European theatres of the nineteenth century — is still familiar to the dancers of today's ballet companies.

In 1857, the Academy of Music was the last word in theatrical splendour, and for its first season Ronzani had prepared a number of elaborate, full-length ballets. In one of these, *Il Biricchino di Parigi* (The Gamin of Paris), Enrico Cecchetti made his American debut. He played Ottavio, a youngster who, escaping the surveillance of his nursemaid, leaps upon a parapet overlooking the Seine, and promptly falls into the river, to be rescued by the "hero", the orphan boy Giuseppe (played by Teresina Pratesi, in *travesti*). One of little Enrico's duties, in the third act, was to spring into the arms of the lovely Teresina and smother "him" with kisses and caresses.

The Cecchettis toured the United States for almost a year, and before it was over Enrico was appearing with his older sister, Pia, in a pas de deux, the *Styrien*, interpolated in the ballet *Theresa, the Orphan of Geneva*. In his old age Enrico often used to recall with amusement the primitive theatres and difficult conditions under

"In later years his favorite role was Pantalon in Fokine's *Carnaval*."

which they sometimes appeared while pioneering in America.

When the family returned to Italy, Enrico had already made up his mind to become a dancer. His parents did not approve of the youngster's decision, and placed him in a private school to obtain a formal education. But Enrico sabotaged their plans by spending all his spare time practicing pirouettes instead of studying history or mathematics. Finally, when he was thirteen, he persuaded his father to let him enter the ballet academy of Giovanni Lepri, in Florence. His progress there was so rapid that only three years later he made his formal debut, in his father's ballet *Nicolo di Lapi*.

At 20, with four years of professional experience already behind him, he made his debut as first dancer at La Scala, Milan, in *La Dea del Walhalla*, a ballet by Pasquale Borri, the favorite pupil of Carlo Blasis. Young Cecchetti's initial performance was marked by two memorable incidents. At his entrance, he shocked the audience by falling flat on his back. A little later, he astounded them by executing a flawless series of 32 pirouettes *à la seconde*, a feat which no dancer had previously attempted. It was a sensation.

News of his amazing virtuosity spread fast. Whenever a manager wished to engage him, he would also try to obtain a contract for his favorite partner, his sister Pia. He was not always successful, in her behalf, and she soon gave up dancing for marriage. After her retirement Enrico danced with the greatest ballerinas of Italy, including Virginia Zucchi (so vividly described in Alexandre Benois' "Reminiscences of the Russian Ballet"), Giovannina Limido, Malvina Cavalazzi, Adelina Rossi, Pierina Legnani and Carlotta Brianza. Among those of his letters now preserved at the Harvard Theatre Collection there is one in which he speaks of Rosita Mauri, who later became premiére danseuse of the Paris Opera: ". . . I know Mauri, she is a fine artist (*una artista bravissima*) and I would be proud to be her partner . . ." A little later, he reveals the quite human desire for a good salary to supplement the artistic satisfaction of an engagement: ". . . Certainly I will never be the dancer to accept the salary of a Grassi, but since I am anxious to return to Milan my demands will have to be limited . . ." (Grassi was a mediocre dancer who had appeared for one season as Zucchi's partner at La Scala.)

Cecchetti made his first appearance in St. Petersburg in 1874, and returned there every season for seven years, dancing in summer theatres. In the winter he toured the length and breadth of Italy. A handsome young fellow with dashing moustachios, he was a special favorite at the Teatro San Carlo in Naples.

In 1885 Cecchetti first danced in London, in the spectacular ballet *Excelsior*, a gigantic production which depicted the scientific progress of the age. Its various scenes showed the discovery of electricity and its application as power (here there was an ensemble of telegraph messengers!), the opening of the Suez Canal, and the emancipation of slaves. The critic of the London Times declared ". . . the dancing left nothing to be desired . . . and Signor Cecchetti expresses the feelings of a newly-liberated slave with remarkable agility . . ." Another observer wrote in the illustrated Sporting and Dramatic News: ". . . The lean and lissom *primo ballerino* Enrico Cecchetti not only fairly astounds by his wondrous pirouetting, but dances throughout in such finished and graceful styles as fairly to conquer the prejudices I have generally entertained against the masculine ballet dancer. . ."

In the same year Cecchetti, whose negotiations for a return to La Scala had always broken down over the question of salary (he was able to earn much more money in Russia, England and Austria) finally returned

Cecchetti as Kostchei in *The Firebird*.

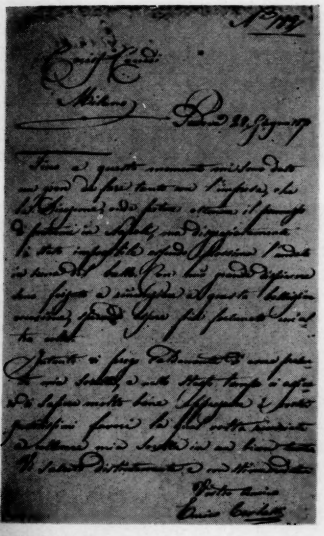
to the famous Milan Opera House, where he danced for three successive seasons, creating leading roles in such ballets as *Messalina, Gretchen, Rolla,* and the famous *Amor,* which, like *Excelsior,* was choreographed by Luigi Manzotti. In this ballet Cecchetti danced the double role of "a Satyr" and "the Spirit of Glory" (see illustrations). *Amor,* like *Excelsior, Rolla,* and Manzotti's other ballets, was conceived on the scale of a Hollywood production. It had enormous ensemble dances, ceremonial marches, and magnificent processions; even elephants and camels paraded across the vast stage of La Scala. Occasionally these displays would be briefly interrupted while Cecchetti dazzled the audience with a display of technical fireworks.

Cecchetti was back in Russia in the summer of 1887, dancing at the Arcadia Theatre. This time Marius Petipa

collection of lillian moore

Drawings of Cecchetti as The Spirit of Glory and a Satyr, as they appeared in the souvenir program of the elaborate ballet *Amor,* 1885.

harvard theatre collection



A letter from Enrico Cecchetti, then 21, declining an invitation to dance in Naples, since he was already employed in Padua, and suggesting consideration of his sister Pia.

took Vsevolojsky, director of the Maryinsky Theatre, to see the brilliant Italian. Considerably impressed, Vsevolojsky offered him a contract with the Russian Imperial Ballet. He made his debut that same season, dancing with Varvara Nikitina in *The Tulip of Haarlem.* Later he partnered Zucchi in *L'Ordre du Roi,* and in the following year, he was appointed second *maître de ballet.*

The climax of Cecchetti's career as a dancer came with the first production of Tchaikowsky's ballet *The Sleeping Beauty,* in 1890, when Cecchetti, at the age of 40, created both the mime role of the Fairy Carabosse and the classical role of the Bluebird. Rumor has it that Petipa allowed him to arrange his own variation in the famous pas de deux. If this is true, he certainly did not spare himself; it bristles with technical hazards, in its double *cabrioles, entrechats-six* and double *tours.* When he again appeared in London, a few years later, he was billed as "the first dancer of the world".

Cecchetti's career as a teacher is another story, but after his first retirement from the stage the great dancer was to return to create a number of memorable roles for Diaghilev. He was the first to play the Old Showman in *Petrouchka,* the Astrologer in *Le Coq d'Or,* Kostchei in *Firebird,* the Chief Eunuch in *Scheherazade,* Lammon in *Daphnis and Chloe,* and the Marquis di Lucca in *The Good-Humored Ladies.* Arnold Haskell has declared Cecchetti's miming as the Shopkeeper in *La Boutique Fantasque* to be the finest he has ever seen.

In 1913 Cecchetti left the Diaghilev company to tour with his favorite pupil, Anna Pavlova, With her he returned to America for the first time since his childhood visit nearly sixty years earlier. After a season however, he went back to the Diaghilev company at the urgent insistence of Vaslav Nijinsky, who preferred his lessons to those of any other teacher.

Cecchetti's favorite role at this period was Pantalon in Fokine's *Carnaval,* a "brisk, lovable little lady-killer of uncertain age", as Cyril Beaumont has described him. If Cecchetti ever complained of overwork, Diaghilev, knowing his weakness for Pantalon, would offer to relieve him of this role. Cecchetti would instantly forget his fatigue and his grievances; he refused to be deprived of Pantalon, although he was close to seventy.

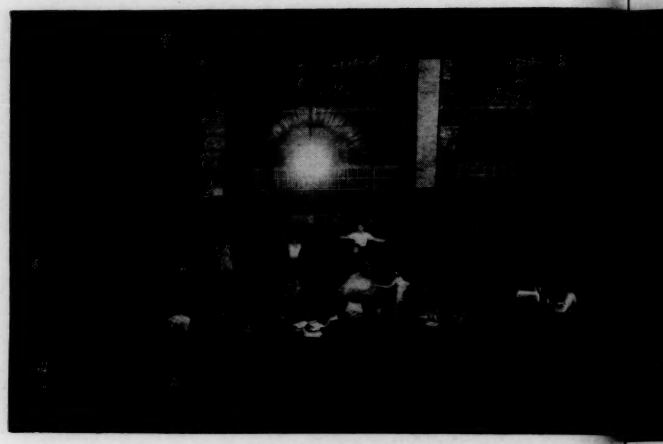
Even in his last post, as Director of the Ballet School at La Scala, Cecchetti was close to the stage. He never actually retired; his last appearance, as the Old Showman in *Petrouchka,* took place in 1926, just two years before his death. His dance career was probably one of the longest and most brilliant in theatre history: debut at five, climax at forty, final performance at seventy-six!

THE END

Enrico Cecchetti: the teacher *will appear in the October issue of* DANCE Magazine.

TV produces a Great Show

. . . a two-hour program celebrating the Ford 50th Anniversary makes history in its understanding use of dance and choreography



photographs by slim aarons

on Earth

Robbins directed all the musical sequences and integrated the other numbers. Above, he is working with Ethel Merman and, at left, with Mary Martin in the "Happiness Boys" vaudeville sequence which looked like the picture on page 34 when it appeared on the screen.

At left: the show, which had been been in the planning stages for nine months, went smoothly during rehearsals, but with usual tremendous tension of preparation. Robbins, checking with Producer Hayward and with the conductor (lower left), or working on a stage for three weeks with a group of beautifully trained dancers (nine days is standard), was able to work on detail and nuance.

● Jerome Robbins was hired by producer Leland Hayward not only as choreographer, but also as stage director of the half-million-dollar Ford Show, a remarkable fact in itself. Hayward had worked with the very gifted ballet and stage dancer-choreographer in *Call Me Madam* and knew to whom he committed himself.

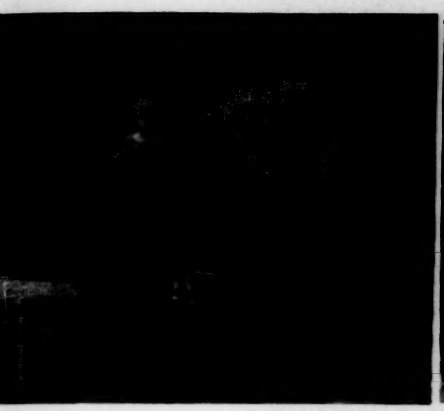
In addition to the imaginative work done by Robbins, as well as the other excellent directors, the show was notable for its welcome lack of commercials, its top-flight performers — including Marian Anderson and many others besides those appearing on these pages — and a warmly liberal political discussion at its close.

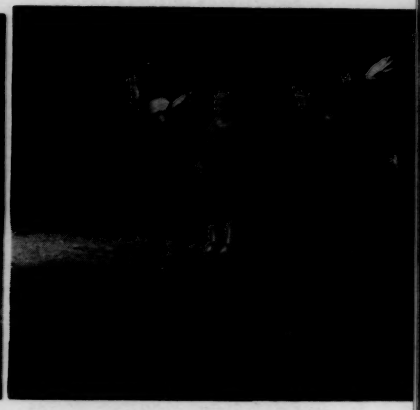
Those responsible have been swamped with mail ever since, asking for a repeat performance, but since this would mean that everybody involved would have to be paid in full once again, even if the kinescope were used, the chances are not good. So, for the millions who saw it on NBC and CBS on the evening of June 15th, and for those who missed it, these pages will bring some of the flavor of a unique event.

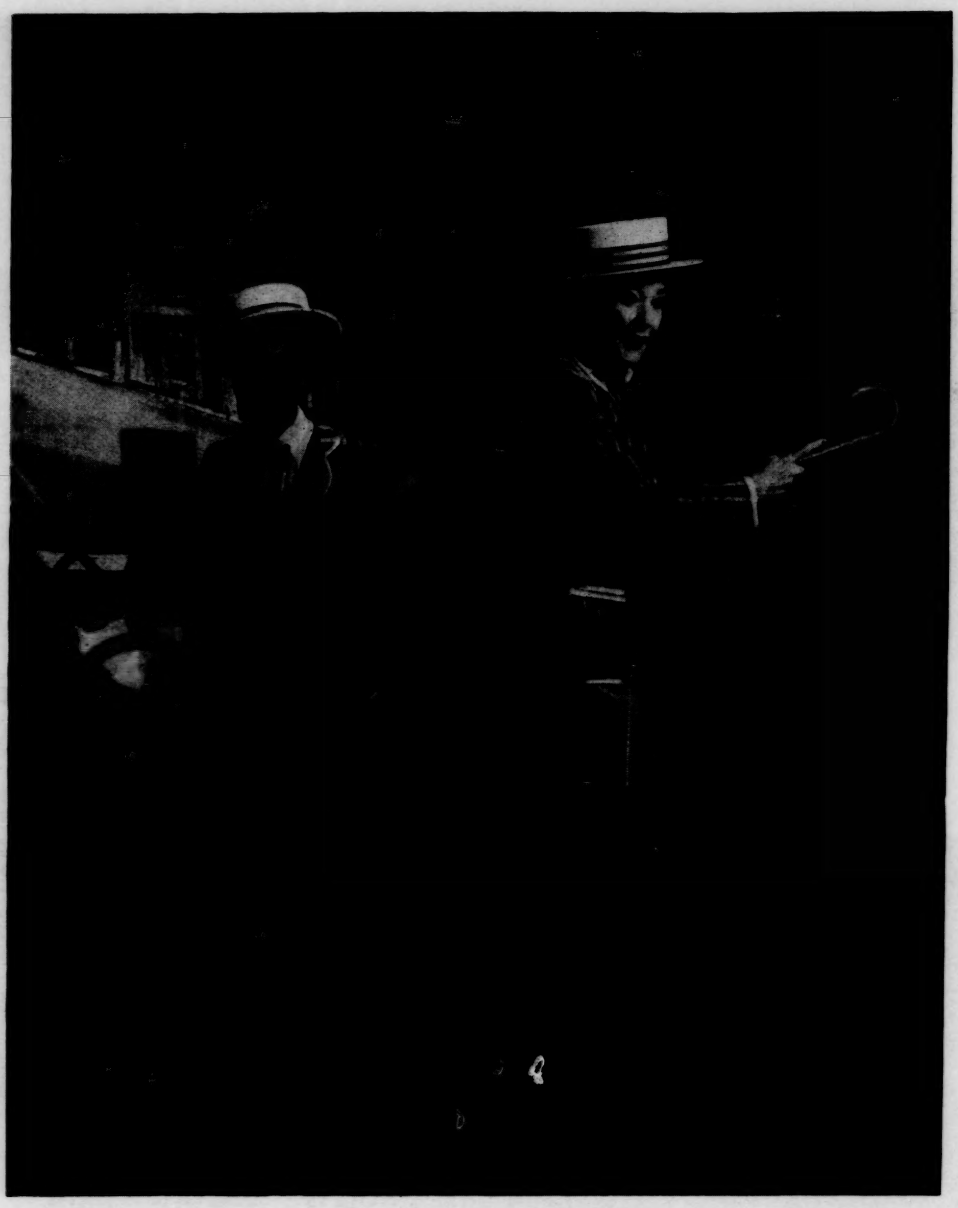
the Ford Anniversary Show

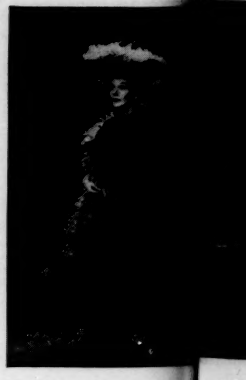
"The Charleston"

The most elaborate and memorable of the dances was the rip-roaring Charleston sequence which, recreated through Labanotation by Ann Hutchinson (see page 22), brought a sensationally good performance to a dance which had first appeared on Broadway in *Billion Dollar Baby* in 1945. Added to the dancing was the unexpected skill of the choreographer in recognizing cinematic angles and suggesting devices like an occasional negative view of the scene that added to the original concept. The very funny section in which the dancers jiggle about on the floor (page 30) was later used by Robbins in the ballet *Pied Piper*.









Above: Mary Martin and Ethel Merman "soft-shoe it" in a vaudeville number. While they danced they mouthed the words of a song which was actually coming from an old record of the Happiness Boys. The episode was a happy relic of a kind of performance no longer stylish but still smilingly remembered.

At right: In terms of performance the highspot of the show, if one must choose, was Mary Martin's kinesthetically brilliant plunge through fifty years of women's fashions. Pulling and pushing her tubular jersey shift, adding a hat or a feather boa, hoisting or lowering her skirt, her performance had the verve and timing that more than did justice to the excellent commentary and superb direction. Once a dance teacher in Weatherford, Texas, now an entertainer par excellence.

Although the original script was much too long and much had to be cut, it is to the credit of Jerome Robbins and the directors, who felt that dance could, better than any other medium, depict the story of the past fifty years, that none of the dance numbers was omitted. Above: a dress rehearsal of the sequence which reviewed a half century through dances on the ballroom floor. At right: the Bathhouse scene, similar in atmosphere to Robbins' ballet in *High Button Shoes*, brought to life the startling difference between the bathing beauties of the past and present.

THE END

September is the month

. . . a well-known coach and judge of ballroom contests surveys the competition scene

by Donald Sawyer

● During the past weeks, a hundred or so teams of non-professional ballroom dancers have been conjuring up new ideas and unusual combinations with which to charm the judges of finals of the Harvest Moon Ball, the New York Park Department Contest, the Harvest Ball in Chicago, and competitions on the West Coast, Middle West and the South. These teams, finalists in these ballroom competitions, consist of secretaries, shoemakers, foundry workers, salesmen, housewives, in fact — from every walk of life. In common they share a love of ballroom dancing and a diligent application to the study of it.

The amount of work involved in the preparation for these contests is prodigious. It entails hours of study, coaching and practice in ballrooms, living rooms and in rented studios. It also means suffering through the tortures and excitements of preliminary contests, eliminations for many, and finally, the glory of appearing in the finals. The winners usually receive a short professional engagement or a cash prize of some sort, but the great prestige of winning is the big prize.

As the Fall's "open season" for competition dancing rolls around again, one is reminded of the division of the kinds of social dance that exist in this country. There are three, all of which have a common root; the well known ballroom dancing, the above mentioned competition dancing and the more professional style called exhibition dance.

The first type may again be subdivided into two sections; namely nightclub dancing, a social grace almost everybody enjoys at one time or another; and the dancing practiced in public ballrooms or dance halls, which enjoy the patronage of a special kind of dedicated devotee. Each of these ballroom dancers is different in his approach.

The dancer in the nightclub is, generally speaking, a sophisticate and a world traveller. So, in nightclubs from here to the ends of the earth, this kind of dancing has a marked similarity. In Iran, for example, the waltz, foxtrot and rhumba are danced much as they are here.

In the public ballrooms, however, the situation is quite different. Regional and cultural factors influence an emphasis on particular dances. In many cases, as at New York's Roseland or the Aragon in Chicago, couples come night after night to perfect and develop their dancing techniques. Many of the couples who dance there regularly are training for competitions. Their style is more fluid than the one seen in nightclubs, hotels or on the microscopic floors of the bistros.

The competition dancer must put on a show. He must prove to the judges that he can dance, and he shows himself and his partner off in complicated steps and patterns. The dancers who appear in these contests are trained to move in much larger patterns and with more liquid movement than would be advisable on an ordinary floor. This can be done because during a contest there are, at most, five or six teams on the floor at the same time.

The foxtrot is therefore the "running" foxtrot, not the basic "side-close" movement of the dancing school. The latter would hardly catch the judge's eye. So we find the couples moving around the floor with long, gliding, running steps, but with very little originality otherwise. Although the foxtrot is the closest thing we have to a national dance, it is the least interesting in competition.

The contests have done much to interest the general public in dancing as well as to raise the standard among the contestants. One has only to remember how just when the contests started about 15 years ago the average contestant had trouble keeping time to even a slow waltz, whereas today any one of the participants moves excellently through the mazes of a Viennese waltz.

The patterns are intricate, interesting, varied and

Laurie Munnelly and Donnie Mitchell were among the finalists in the 1952 Harvest Moon Ball — the 1953 event takes place on September 9th.

beautiful to see. The girls hold their twenty or more yards skirts at arm's length as they whirl and the effect is "heady" for the onlookers as well as for the dancers.

The contest tango is a hybrid type, borrowed in part from the Argentine, France and England, but largely it consists of pure American combinations, devised with the Idea of "show". In this tango the couples twist and turn, kick and do "breaks", and the more daring teams frequently end with the girl lying in a horizontal backbend, practically on the floor, her partner bending over her with a leer. However, that type rarely makes the finals.

The patterns are intricate, interesting, varied and fast whirls and turns, at the end of which the girls strikes her skirt so that it flies head level in the air. Too often she continues to do this throughout the dance, going on the principle that "one good sock deserves another"!

In the jitterbug division anything, but anything goes. "Les Elegants" do not participate in this — this is the teen-agers' meat. The girls fly over their partners' heads, slide between their legs, and land in the most precarious positions, only to repeat these astounding feats again and again, till sheer exhaustion stops the show: However, it is riotous and fun and adds to the zest and gaiety of the whole event.

The polka is danced sometimes, too, most often in folk costumes which add color to the contest. The dance is gay and delightful to watch.

Of course, much thought must be exercised in the selection of a gown for the competition (excluding the jitterbugs whose costumes are truly fantastic). Occasionally a danseuse appears in a gown trimmed with feathers, spangles, beads, ruffles, lace, "ribbons and bows", and what-not, until you can't see the dancing for the gown! Added to this melange may be lace gloves, earrings, pins, necklaces, with feathers or multi-colored stardust in her hair. Most of it detracts from the dancing and ruins the contestants' chance of getting a good rating for appearance, a point frequently overlooked. The perfect gown would seem to be one which flows, thereby pointing up the movement of the dancer. Simplicity in dress is advisable for the contest. It is the dancing that is paramount. Good grooming can help make it look even more attractive.

The appearance of the gentlemen in the contest is, of course, also of utmost importance. Not a few male dancers have been known to acquire toupees for the balding pates, football pads to improve hollow chests or sloping shoulders. Not to mention built-up shoes! It's all in the game. Posture and appearance are a prime requisite. A swaybacked dray horse never won a horse show!

Those participants who have been winners in competition dancing, and who may wish to continue dancing as a career, now may start to put lifts, tricks or "gimmicks" into their competition routines with the hope of getting engaged as exhibition dancers.

That is the next step up the ladder, but it is not as simple as it sounds. At this point the teams usually find it necessary to have a background of ballet, modern, and/or tap dancing, and frequently they set out to get it. There have been several occasions, where the bridge between the amateur and the professional has been made. Right now two of the leading professional exhibition teams, John and June Belmont and Teddy and Phyllis Rodriguez, are both Harvest Moon Ball winners of contests held fifteen years ago.

This then, in brief, is the story of the young people who enter the ballroom competitions. September, when most of the contests take place, is the climax of the many months of study and preparation. Hundreds of thousands of Americans this year again are watching the finals with avid interest. THE END

Young Dancers Section

The Education of a Dancer

by Regina J. Woody

illustrations by harvey greer

● "How much education do I need if I'm going to be a dancer? Do I have to go through high school?"

Teachers, dancers, magazines get this question a dozen times a day from young dancers. Just how much education any individual needs and can assimilate is a purely personal problem, but the young dancer of today needs all the knowledge she can possibly acquire as quickly as she can possibly acquire it. Art is long and time is fleeting. Gone are the days when a pretty face and beautiful legs could carry a girl to stardom.

All over the United States thousands upon thousands of talented young dancers are storming out of dancing schools determined to conquer the movies, television, Broadway musicals, and even the classic ballet. Because of this a dancer's brains may no longer be tucked away in her toe shoes, they've got to be right under her shining hair, and she'd better know how to use them too, if she expects to succeed. Understanding of her material, musicality, emotional maturity, the ability to communicate, are only some of the things both the audience and the reviewer will demand of her besides a very excellent dancing technique. How, except by education, by the very dedication of body, mind and soul can a dancer meet these requirements?

Should you still be wondering if you ought to finish high school the answer is YES in capital letters. What is more, remember that the grades you get in your subjects, as well as your participation in school activities may well be your passport to a job which will support you until you get a foothold in the theatre. Every future employer will scan your school record and decide your value to him by your marks and by your teacher's remarks on your personality. If you are a *C* student, careless in dress, loud in conduct and conversationally limited to the latest slang, if "I don't know" is your usual answer to any and every question, you're headed for a low-salaried job, if you get a job at all. You might as well know now as later that once you're out in the business world you are paid for your enthusiasm and for what you do do, not for the ability to weasel out of work or to wisecrack. If you are a *B*+ student with a good record in a part-time job, in clubs or sports, if you dress neatly, speak good English and love to work your chances of getting and holding a position are excellent.

No matter how good you are in school or dancing class there is no royal road to success in the theatre. The chances are that you are not one of the lucky youngsters who goes to a professional children's school or to a vocational high which combines a regular high school education along with classes in ballet and modern danc-

ing. However, a good public high school can fit you quite nicely for success in the theatre. Such a school will offer you a taste of all kinds of subjects and the opportunity to explore them before you decide on your career. In many ways this freedom is very much to your advantage.

Maybe you think the subjects taught in your high school aren't any use to a dancer. Believe me, you're mistaken. You need them all and if you're smart you'll stand as high in them as you possibly can, for they, in turn, may be the making of you as a successful dancer in the not-too-distant future.

HISTORY? How else can you originate a ballet or choreograph a modern dance which will be related to the world of today if you don't know what happened in the past? History is very important.

ENGLISH? LITERATURE? POETRY? If you took nothing else this subject could well give you an education all by itself. In English you will read good books, plays, poems. You'll be a better conversationalist, too. Good English can make you a more appealing job applicant. There's no end to what English can do for you. It is worth all the effort it takes.

MATHEMATICS? Of course. Floor patterns alone will repay you for years of study. Physics may pay off in a new angle on what your body can be made to accomplish. The "why" of pirouettes will at last be revealed to you. If you succeed financially as a dancer mathematics will help you understand your Income Tax blank.

ART? Absolutely. Maybe you'll even decide on a career in some field of art related to dancing, but whether you do or not, the more you know about painting, sculpture and drawing the more enriched you will be as a dancer. Art will help you create as well as evaluate other people's creations more effectively.

LANGUAGES? A must. Think how nice to be able to understand your teacher when she speaks a foreign language. How exciting to be able to talk to European dancers in their own tongues. If you choose French, you'll be able to understand something on the menu besides the prices. Of course, you can also read books in the languages in which they are written. Languages are so fascinating you may even want to devote your whole life to translating foreign books about the dance into English for others to enjoy.

GEOGRAPHY? Decidedly, nowadays. No sense not to know something about the world you live in. Absurd to be afraid to go to Ceylon on tour because you think it is behind the Iron Curtain.

TYPING? You'll use it all the time, not only as a means of communication but as a means of livelihood. You apply for a job in a typewritten letter and you type up your notes and those of your fellow students — for a fee. You'll always be able to help your dancing teacher with office work and it may mean that you'll get a rebate on your lessons, too, just when you need them most and are clean out of cash.

MUSIC? INSTRUMENT? PIANO? BAND? ORCHESTRA? Elementary, my dear Watson. The more music you know the better you'll dance.

There are innumberable other subjects, but if you think them over carefully you will find that they too can be made to contribute to making you a better dancer. Every subject you take in school is important to you whether you like it or not. Remember that education is a discipline of the mind and the character. Just as every dancer expects that some steps will be harder than others, she also expects that she will have to make more of an effort to master the difficult ones. If a subject is hard for you, work harder on it, don't slack off and fail. This may be the very subject which, once you have mastered it, will help you express yourself in some unusual or creative fashion.

Education is a continuing process. You will be learning something or other to your dying day. The student takes in, the artist gives out. The more you know, the more you will have to give your audience besides mechanical perfection. Like your *barre* exercises, your academic knowledge will pay off in unexpected dividends. Because you love dancing better than anything else in the world you should use your school years to enrich your artistic life by making you a more understanding human being.

Of course you will use your vacation periods to further your technical dance training. You will study, practice and perform endlessly. You will realize that no matter how good you are there are others who are better. You know that your best may not be good enough. Education can cushion failure, it can also lay the foundation of your future success. Do everything you do to the very best of your ability. The greatest dancer in the world can do no more. THE END

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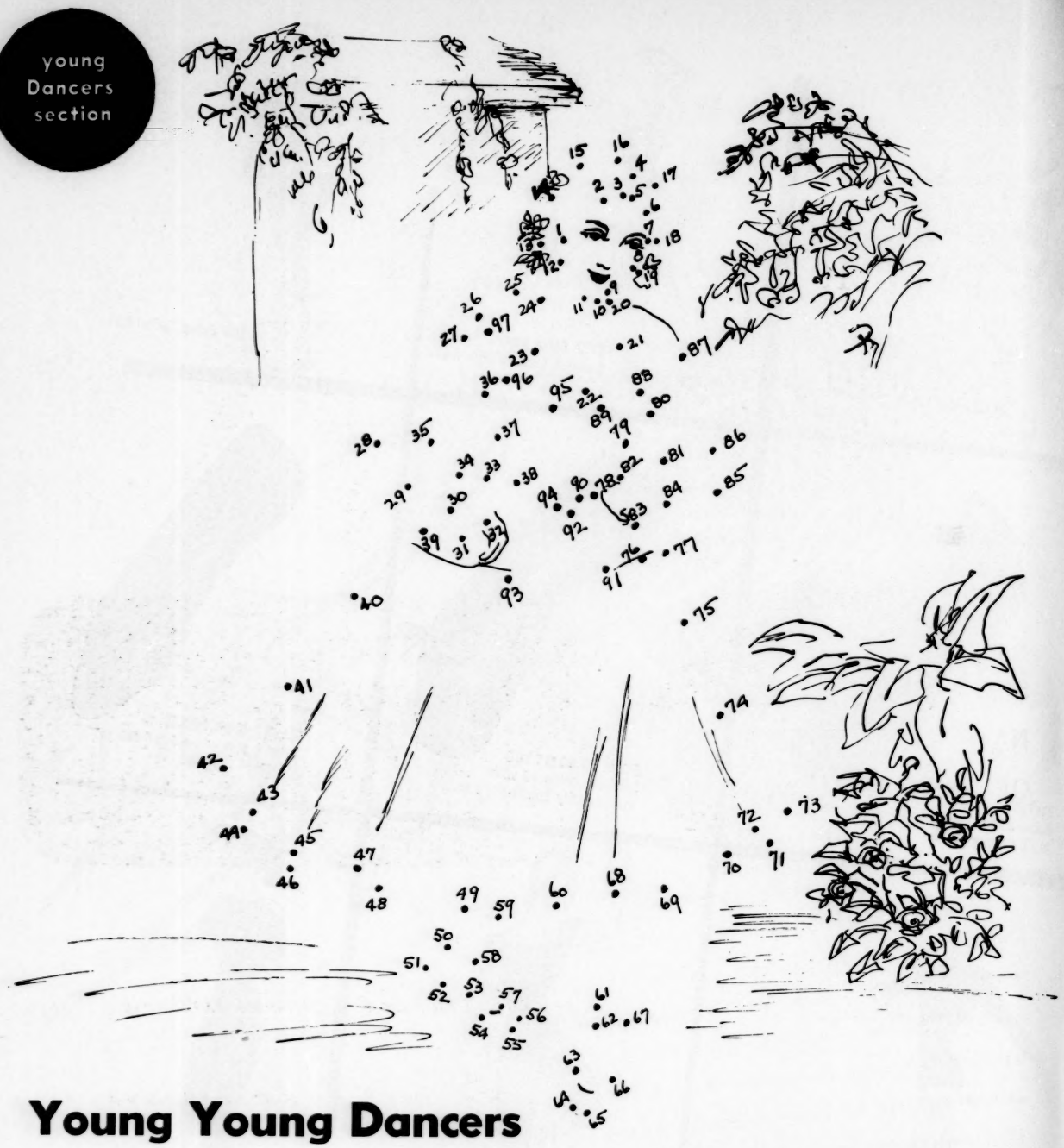

Young Young Dancers

Ages six to ten

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Alicia Markova: her early years

This is the fourth in a series of installments from the recently published **Alicia Markova: her life and art.** *Reprinted by permission of Hermitage House, N. Y. Copyright* 1953, *by Anton Dolin.*

Markova with Dolin in *Giselle*, Act II.

by Anton Dolin

walter e. owen

In *Bolero: 1830*, the most recent addition to Markova's repertoire.

Eventually the last night of the pantomime was announced. Guggy and Alicia used the family car that night to bring home Alicia's possessions. When Mrs. Marks saw the luggage dumped in the hall, she was reminded once again that the time had come for the next practical move.

CHAPTER THREE

ASTAFIEVA

A charity matinee at the Shaftesbury Theatre, soon after the run of the pantomime in 1921 suggested the next line of action to Mrs. Marks.

The Thorne pupils figured on the program in *A Midsummer Night's Dream* sequence, with Alicia as one of the fairies, a part particularly suited to her elfin grace as she drifted about the stage with no apparent effort.

Holding a more conspicuous position in the entertainment were the pupils of Princess Seraphine Astafieva, one of the most colorful figures in the ballet world of her time. Besides being a daughter of Prince Alexander Astafiev, a grand-niece of Count Tolstoy, and sister-in-law of the fabulous Imperial Russian ballerina, Mathilda Kchessinska, Seraphine Astafieva was a very fine dancer in her own right. Her greatest triumph had been in the Diaghileff production of Fokine's *Cleopatra*, in which she gave an unforgettable impression of burning pride and passion. She had settled in London in 1914, the first great Russian artiste to open a studio in England, where she proved that British dancers could make a mark for themselves if they had the right training.

Apart from admiring the work of these young dancers of Astafieva's school at the Shaftesbury Theatre matinee, Mrs. Marks, who spent most of the matinee backstage, was impressed by the manner in which Astafieva looked after her pupils, and fought for them, so that they gained the best place on the program and were seen to good advantage by the audience. Each girl was given an individual word of guidance or encouragement as she took her place in the tableau discovered on the rise of the curtain.

It was so skillfully organized and the girls danced with such assurance that Mrs. Marks felt that she ought to take Alicia to the Astafieva Studio. Madame could see the child dance and give them that outside opinion which seemed important at this stage of development. If she thought the child had no future, then they would at least know where they stood. If, on the other hand, she appeared to be impressed by Alicia's talents, she might even consent to give her some lessons. An early visit to Astafieva was the obvious course to take.

It was an unfortunate day for Mrs. Marks when she chose to take Alicia to be inspected, and possibly accepted, by Astafieva. She discovered that Madame held her class at a studio known as the Pheasantry in King's Road, Chelsea. So, without making an appointment, she decided to take the child along during class one morning and ask Astafieva to give her an audition.

Mrs. Marks took one of the cards she had had printed for the Kennington pantomime, on which, in tasteful Gothic lettering, was inscribed LITTLE ALICIA — THE CHILD PAVLOVA. They arrived in the middle of a lesson, which, to begin with, hardly pleased Astafieva, who sent out word that she could not see them. Mrs. Marks refused to beat a retreat without some resistance. Perhaps, she thought, Madame would come out if she realized Alicia was *The Child Pavlova*. How right she was!

The card was sent in, and Madame came out—like a thunderbolt!

"How dare you call your wretched child a Pavlova!" cried the enraged Cleopatra. She could never have looked more imperious, even in all the dazzling jewels and exotic finery she wore in her Diaghileff days. "You not realize," she went on scornfully, "that Pavlova devote her entire life to dance, and because this young infant has one or two lessons, can stand on her toes, you have this impertinence to call her *child Pavlova!* Ah, I not give auditions, and, in any case, I have no time—thank you very much—for prodigies." Flaming with rage, she turned on her heel.

At that moment Alicia raised her voice in the form of a piercing wail. She could not bear the disappointment of not being allowed to dance for Astafieva.

The great woman's heart softened a little when she saw this mite with her large eyes brimming over with tears. Much as she loathed anyone who dared to call herself *The Child Pavlova*, she gave Alicia a second glance. She looked no bigger than a good-sized doll and must have weighed less. After all, she could not blame the little girl for the

(*continued on page* 46)

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Markova

(*continued from page* 45)

pretentious cards which had evidently been printed at the request of her parents. Finally Astafieva consented to see the child dance if they would wait until she had finished with her class.

Mrs. Marks agreed, and Alicia dried her eyes, as she sat down quietly between her mother and her governess on a window seat to wait for Madame to complete the morning's class.

Astafieva was cross, both with the interruption and the offending card, and when she reached the end of her lesson she instructed all the pupils to stay.

"Now we see what this little genius can do," she cried with biting sarcasm.

No one dared to leave the studio, and with their towels round their necks, to dry the perspiration from their exertions, they lined the walls in readiness for the humiliating display. For half an hour they watched Astafieva put Alicia through her paces, and saw the child executing steps with an ease far beyond the capabilities of most adult dancers. They were flabbergasted, and so was Madame. And they were still more flabbergasted when they saw Madame stoop down and kiss the child's forehead.

Turning to Mrs. Marks, and pointing to her daughter, Astafieva said, "This does not happen every day. Please, my hastiness you forget it, eh? How many loving mothers try to inflict their terrible children on me. Your daughter will be great dancer. She look like graceful race horse. She has strange beauty—she has speed—but she is very delicate. Take her home, keep her wrapped in cotton wool. At all costs you must take great care of her. Then perhaps we live to see her dance like the other great ones. Bring her back tomorrow. Eleven o'clock in the morning. She shall have her first lesson!"

She then gave the pupils permission to depart, and the studio emptied amid whispered remarks of wonderment.

Alicia began to cry from sheer sense of relief, but soon recovered. Mrs. Marks could only think of the folly of those cards, and decided to destroy the remainder without delay. She herself had learned from Astafieva a lesson in the value of modesty. When they reached home, she went directly to her bureau, picked up the bundle of cards, and dropped them on the fire in the sitting-room grate.

It was in Astafieva's classroom that I first met Alicia, the miniature Salome, to whom I had sent the white chrysanthemums at Kennington, and it was there that I first danced with her. At the age of eleven she had a technique which can only be termed fantastic. Madame used her as a demonstration model, to show the others in class, including many professional dancers, how certain steps should be danced.

(*continued on page* 48)

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Markova

(*continued from page* 46)

I loved to partner her, and showed her off in front of admiring guests and friends who visited the studio from time to time. It was quite simple to make her turn thirty times on one pointe, or, having balanced her on one pointe, to go out of the room and leave her. Coming back, she would still be there, as motionless as a piece of carved ivory. We used to stand in wonder and watch her. Nothing like this had ever been seen before in one so young.

Yet what a strange child she was! She really looked older at the age of eleven than she does now. At that time she had the same mature face which we know today, but on the tiny body of a child. The years have given her youth, vitality, and mobility of expression so that, to me, she is now far more lovely and attractive than at any time since I have known her.

Even at that early stage her technique was phenomenal. Yet one could not watch her dancing so surely and with such uncanny confidence without feeling that, because of her completely unemotional quality, something was missing in her. For it was almost impossible to realize her tender years. The dancing was perfection, but it was quite, quite cold. She might have been an exquisite little marionette turned out from the workshop of Dr. Coppelius, and just as non-human and heartless.

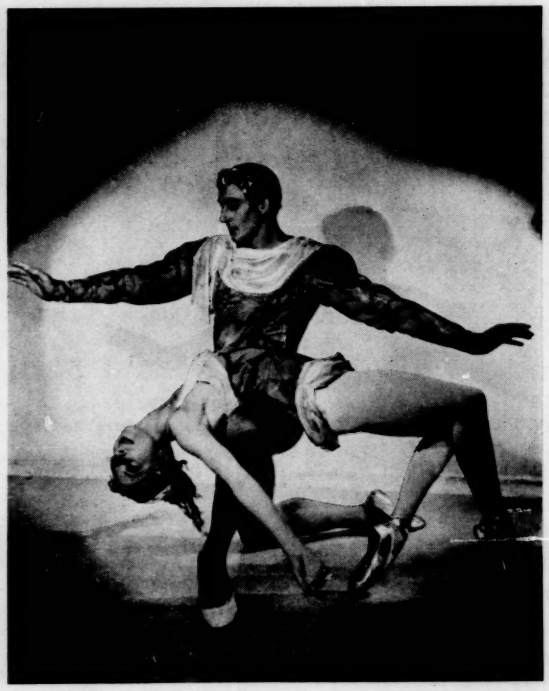
She never had a word to say for herself. She would answer a question politely but would never attempt to start a conversation. At first she did not mix freely with the other pupils and when not wanted in class, she would immediately run to her governess and stay at her side.

Astafieva's cat inspired the first signs of real animation I ever saw on Alicia's little face, and provided proof that she was really human, after all. When she saw this none-too-attractive animal, she rushed to it and murmered affectionately, as she had never done to a human being, as far as I knew.

I learned later that cats were her grand passion at that age and formed the one topic of conversation in which she took a live interest. It seems that Mrs. Marks had given her a black cat named Smut just before Doris was born, so that she might not feel lonely or neglected with all the fuss made over the new baby. She was only four at the time, and could just manage to call her new companion "Mut," but they were the closest of friends and, like all subsequent cats in the Marks household, Smut was treated as one of the family.

Even today Alicia has an extraordinary fascination for cats. More than once I have seen the theater cat come and seek her out, even in places where we have stayed only a few hours to dance a single program.

The early days at Astafieva's were enough to prove to Alicia that she would never be



Markova and Dolin, 1951.

a ballet dancer without an abundance of sweat and tears. It was her first experience of taking a lesson from a teacher of the old Russian school. She discovered that there were literally hundreds of steps and movements to learn, and each one was drilled into her until she felt like crying. Many times she did weep with Guggy in a discreet corner of the studio.

Though her knee had become stronger, it still pained her from time to time and made her wonder whether it would eventually stand up under the strain. When she had heard the audience at Kennington clapping her Salome dance, she imagined herself a ballerina, but she soon found that she had to start almost from the beginning when Astafieva took her as a pupil.

Astafieva gave one class a day. It was supposed to begin at eleven and last about two hours, but as Madame was Russian to the core and had no idea of time, is was often nearly one o'clock before she appeared. The pupils were quite happy and would amuse themselves by practicing pirouettes or by gaining early experience in the art of partnering. They regarded Astafieva with such devotion that they would willingly have waited for her until three or four o'clock.

Alicia used to attend class every morning, and also had some private lessons with Georgina Constable, one of Astafieva's star pupils, who later left to join the Pavlova company. Alicia preferred private lessons, and still does. She is never at her best in class or at rehearsal, and throughout her career she has always tried to budget for private lessons, even if it meant going without something else.

"As a teacher," Alicia recalls, "Astafieva had an inventive brain and devised most remarkable combinations of steps for her pupils. She prepared such difficult material for us and steered us through it so skillfully that no other choreographer scared us when we went out into the world to make our way as ballet dancers. We knew instinctively that we would be able to master his ballet, no matter how complicated it might be.

"I have always managed to adapt myself to the demands made by all the different choreographers I have encountered, and I thank my early Astafieva training for it. Astafieva fitted us to tackle anything. She would arrange a chain of steps and make us do them from the right, then from the left, and finally in reverse. She demanded that pirouettes be executed on both sides and both ways, so that her dancers were equally developed. She would spring unexpected commands on us while we were executing our pirouettes, so that we had to be ready to perform any number, and stop the moment we were told.

"'Do four!' she would cry. 'Now six, two, four, one, three!' And so we had to be ready for anything. The great advantage of this training was that it developed the brain as well as the body. That was what made my darling Madame so great a teacher. She taught her pupils to be quick thinkers. Some-

(*continued on page* 53)

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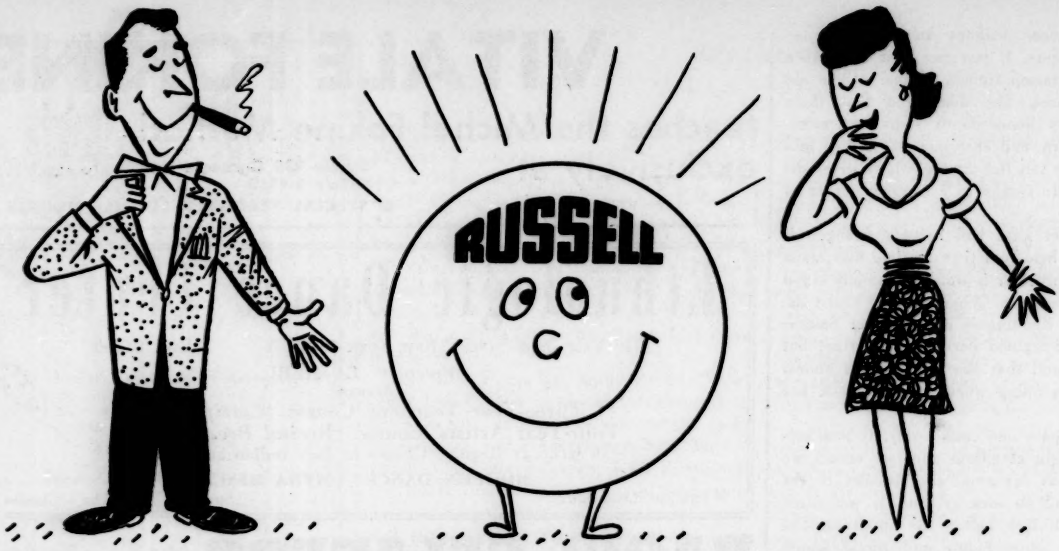

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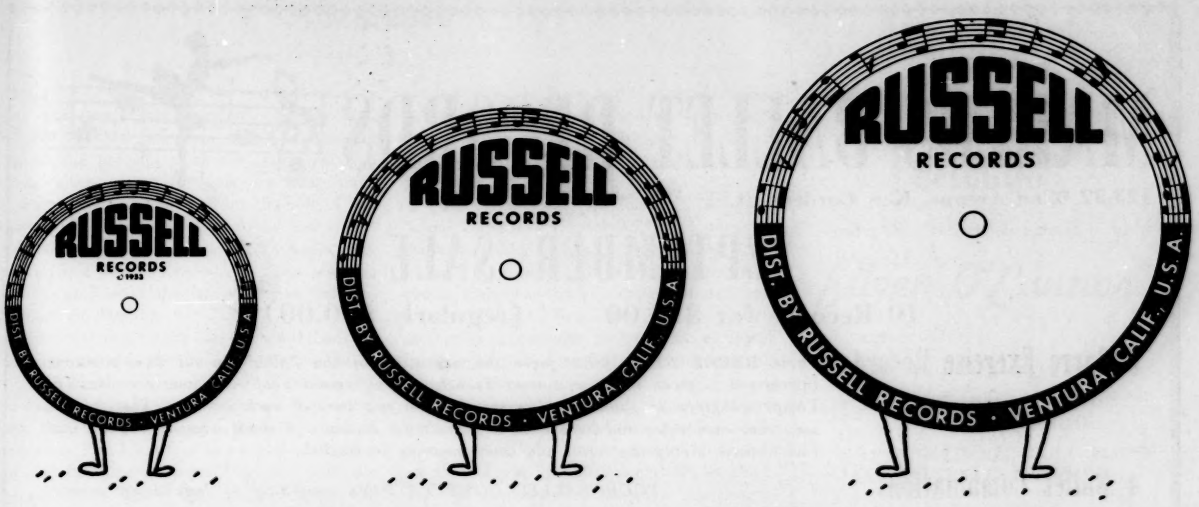

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Markova

(*continued from page* 49)

times she would devote the entire lesson to one step, varying the speed and the direction.

"She stressed the fact that our dancing lessons did not end when the class was over. Though we danced for only two hours each morning, she insisted that for the rest of the day we concentrate upon what she had taught us. There is a theoretical side to ballet and, as far as I was concerned, Astafieva was the first to emphasize the importance of contemplation on dancing.

"She was only thirty-eight when I had my first lessons with her. She was a great beauty, and moved with a grace which was a joy to watch. A woman of temperament and spirit, she was a commanding personality, and I felt sorry that I had not had the good fortune to see her as Cleopatra, for one felt the breath of the theater, even as she entered the classroom. She had what is known as a presence that could be felt, even by the less sensitive pupils.

"Though she was strict, I was never afraid of her. That stern approach to the work in hand simply made me more alive to the importance of discipline in a dancer's work and life. Every pupil was given individual consideration. She would not let me join the character class which she taught once a week, because she had singled me out to become a classical dancer, and maintained that character work would spoil my line and the shape of my knees, so I was permitted only to sit and watch with Guggy.

"As a spectator, I once went to the mime class, but never again! Being a highly sensitive child, far too easily impressed, I was carried away by these pupils making strange gestures and grimaces. I had the most horrifying nightmare about nine cats, so I was never permitted anywhere near the mime class after that."

When I first saw Alicia at Astafieva's school I was still Patrick Kay. Not until two years later did I change my name to Anton Dolin. I suppose I was a rather flamboyant young man who quite fancied himself and his youthful good looks, and I took a delight in scaring Alicia with my exuberance. Secretly, though, I used to feel she enjoyed it all. I suppose it was the conceit in me, even at that early age, that enabled me to be at ease with people, and except for Astafieva, who always called me Patte—now only Alicia calls me that—I was known to everybody as Pat.

I told Alicia how I had first seen her at Kennington, but it was not until some years later that I told her about sending the white chrysanthemums. Her reaction to the first admission was a timed "Oh yes," and to the second, a smile of feminine pleasure.

She fascinated me, she was so small, like a doll. I used to tease her as one would a kitten and as one does at that wretched age of seventeen.

I suppose because I liked to pull her hair when Madame was not looking, she always tried, and nearly always succeeded, to place herself at the barre as far away from me as possible. Still, I was able to watch her and observe at the same time the envy of others at her uncanny ease and exactitude. I suppose pulling her hair and lightly pinching her

(*continued on page* 54)

Alicia at Monte Carlo at age 14.

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Markova

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tiny waist were hardly actions of affection, though I am sure they were meant to be. Yet in Alicia they elicited no response. Neither of rebuke nor of pleasure. She remained quiet and composed, as if embarrassed, and not knowing how to respond. My own swollen sense of importance later on had for the first time, a justifiable *raison d'etre*; I was a member of the famous Diaghileff Russian Ballet, though a very minor one, it was true. Still I could put on my visiting card "Patrikieff, Corps de Ballet, Diaghileff Russian Ballet." Diaghileff had put my Christian name and surname together, and, as Patrikieff, I first figured in this illustrious ensemble.

Though Alicia has always said that Anna Pavlova was the object of her first hero worship, I like to feel that perhaps I was the second. Not because of any attraction I might have had for her, but because of the glamour of my wonderful position, dancing in the great Diaghileff Ballet production of *The Sleeping Beauty* at the Alhambra Theatre.

If I was an object of wonder to her, I was no less an object of disappointment to myself. For only now, seeing real dancers, did I realize how insignificant I was and how little I knew. Only Alicia seemed to have at her command an equal facility for doing all the same steps that I was able to watch being performed by so many great dancers.

The most famous dancers in the world were gathered together for that unforgettable production of Tchaikovsky's most popular ballet—Spessiva, Trefilova, Egorova, Lopokova, Brianza, Nijinska, Tchernicheva, Nemtchinova, Sokolova, Doubrovska, Vladimiroff, Vilzak, Woizikowsky, and Idzikowsky. What a breath-taking collection of dazzling names!

I feel sure that chance and lucky contact with so many illustrious names at so early an age brought Alicia and me nearer together at that period. We began to have mutual respect for each other, she because of the fact that working together as we were in class and because I would soon be appearing on the same stage with these great ballerinas gave her a contact—a secondhand one, perhaps—with the important world of ballet and took her mind outside of the classroom. As I began to pay her more attention, she, in turn, seemed to warm and grow up.

As I have said, our teacher was not always punctual in beginning her morning class, and it was during those precious minutes that Alicia and I began to practice double work. I had watched how the two premier danseurs of the Diaghileff Ballet, Pierre Vladimiroff and Anatol Vilzak, had handled their ballerinas.

Alicia was light, pliable, anxious to learn, and even willing to suffer, at the beginning, my not-too-sure knowledge of the art of partnering. It was this wonderful confidence that she had in me then that above all else influenced our careers and carried us to the success we have had as partners.

Markova with Massine in *Vienna 1814*.

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Alicia saw *The Sleeping Beauty* four times. I taught her the adagios and explained the intricacies of the variations which I had watched during weeks of rehearsals and months of performances. She was fearless in my arms and, together, we gave each other a supreme confidence. Just as she sensed and knew she was dancing the great moments from the famous ballet, so I knew instinctively that this was no ordinary being whom I held.

Once, just as we were completing the pirouettes, the lift, and the final pose in the *pas de deux* of the last act of *The Sleeping Beauty*, we heard the voice of Astafieva, who had quietly opened the door from her room leading on to the studio. "Bravo, Little Alicia. Bravo, Little Patte." I am sure she discerned even then that we would make ideal stage partners. Eight years passed, though, before we danced together the Blue Bird pas de deux in public.

I was not the only lifelong friend Alicia made at Astafieva's. It was there she first met Mrs. Haskell, mother of the ballet critic, Arnold Haskell. Mrs. Haskell had long admired Astafieva's work on the stage, and enjoyed coming to the studio, almost daily, to watch the lessons. She was keenly interested in Alicia's work and used to encourage her with kind remarks from time to time. Once she took Guggy and Alicia to her house to lunch, and she talked about the excitement the Diaghileff Ballet had caused in London during that first 1911 season, and told them that she had an undergraduate son, Arnold, at Cambridge. At a Christmas party some time afterward Mrs. Haskell introduced Alicia to Arnold, who was not then particularly interested in dancing. He had heard about Alicia from his mother, who eventually persuaded him to accompany her to class one day.

That one visit changed the whole pattern of his life. He fell under the spell of ballet. He saw that Alicia was on the brink of a career which he imagined—and she secretly hoped—would be spectacular, and he wanted to watch it step by step at close quarters. Since then he has devoted his life to ballet, observing it in class, seeing it at the theater, and reading every known expert, until he has become one of the greatest living authorities.

Valia Golodetz was another great friend Alicia made in those days. With her husband, Nathan, she had just escaped from Russia after the Revolution, and came to Astafieva for classes. Alicia found her easy to talk to, and she seemed like a second mother to the child. Curiously enough, Alicia's mother took to her at once. They seemed like sisters, and soon Valia and her husband were friends of the Marks family. They gave Alicia her first ballet skirt as a Christmas present and, having studied her likes and dislikes, they chose pale mauve tarlatan.

I liked Alicia's new friends, and particularly

(*continued on page* 56)

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Markova

(*continued from page* 55)

Mrs. Haskell, who used to bring us chocolates from time to time. It was our custom, at the end of class, to perform a circle of pirouettes, which gave Mrs. Haskell particular pleasure, as she enjoyed watching us. I loved an audience, even in those days, and always seemed to work better when I knew I had one. Often before I started the pirouettes, I would walk up to Mrs. Haskell, bow in front of her, and ask, "What will you give me if I do two circles instead of one?" In this way, quite shamelessly, I earned many a box of chocolates from our generous friend.

Toward the end of her first summer at Astafieva's, Alicia had her first major disappointment. The great Diaghileff was in London, making plans for his spectacular revival of *The Sleeping Beauty*, which was to be the realization of a long-cherished dream. No expense was spared, and the greatest dancers in Europe were already rehearsing in London under Nicolas Sergueiff, a famous old Maryinsky *régisseur*, who had come from Russia especially to stage this Tchaikovsky masterpiece. The ballet had never been seen in its entirety in western Europe, so preparations were going ahead with great excitement.

Diaghileff and Astafieva were old friends, and whenever he visited London, he would call at her school to see if she had any promising talent. It was at this time that Diaghileff first saw Alicia. Though she was only ten, he engaged her on the spot after seeing her dance Rubinstein's *Valse Caprice*. He had never hoped to find a dancer who was small enough to look like a real fairy while possessing the necessary technique to triumph over genuinely difficult choreography. Astafieva had indeed produced a miracle child, and Diaghileff was so pleased that he expressed his intention of interpolating a special solo in the ballet to show off her miniature artistry to perfection. She would add the last touch of enchantment to his production.

"She shall be the tiniest fairy who comes to Princess Aurora's christening," he exulted. "She shall be dressed all in white, and as she is so small, we will call her Fairy Dewdrop. The Lilac Fairy shall introduce her, and I will get Nijinska to arrange a special variation for her."

Then came a bitter blow of Fate. Two days before she was due to go to the Alhambra for her first rehearsal. Alicia was stricken with diphtheria and rushed to the hospital. The contract had to be canceled. There was no time to wait for her recovery, and in any case, there was the possibility that she might never be strong enough to return to the ballet after so serious an illness.

I was distressed to hear of this tragedy, but as I thought of Alicia lying in the hospital, I wondered if she quite realized the great honor which illness had so cruelly snatched from her. I could do no more than wonder,

for her quietness, her almost morbid lack of verbal expression, gave no hint of her thoughts. Only now, after many years, when Alicia recalls the sad chapter, can I appreciate what must have been happening in her mind at the time.

"I felt," says Alicia, "that I did not care very much whether I lived or died. It might almost be better to die. I had lived in such close touch with the ballet world at Astafieva's that I fully realized that Diaghileff's production of *The Sleeping Beauty* might well be the greatest artistic event of my lifetime. Subsequent history has proved that I was not far wrong.

"After some days of complete listlessness, with the haunting Tchaikovsky music continually in my head, I felt an urge to see the production at the Alhambra. That was surely something to live for. I could see the ballet, even if I could not dance in it. Having expressed that wish, I began to get better, as I had a reason for wanting to get well. As soon as I was on my feet again I was taken to see *The Sleeping Beauty* for the first time. I went four times in all, and saw both Spessiva and Trefilova as Aurora.

"I shall always be greateful for being old enough to appreciate the great artistic treat, because I am quite convinced that I shall never see anything like it again. The magnificent Bakst *décor* and costumes, the Tchaikovsky music, and the incomparable dancing of the entire cast left one intoxicated with beauty.

"For the first time in my life I really wanted to become a dancer. I felt happier than ever to think that Diaghileff had given me the opportunity to dance beside the Lilac Fairy. It was a great consolation to know that he thought me good enough to take a leading part in a production that was perfection itself. It made me very proud, and gave me terrific determination to overcome any difficulties the future offered. I knew what I wanted, and I decided that all my time and energy should be devoted to my work. I set myself a goal and determined to attain it if I died in the effort."

After two years of painstaking work, Astafieva considered Alicia good enough to appear in public. The occasion was a milestone for both of us, in my case marking the birth of Anton Dolin. At the Albert Hall, on Tuesday evening, June 26th, 1923, Astafieva gave a performance with her company of Anglo-Russian dancers. I discarded my name of Patrick Kay and appeared for the first time as Anton Dolin, dancing Rimski-Korsakov's *Hymn to the Sun*, a *Danse Russe* by Féodor Kolin, and a Chopin mazurka. Astafieva herself danced to Gounod's *Ave Maria*.

Recalling the storm caused by the Child Pavlova card two years previously, it is amusing to know that Alicia was presented by Astafieva as "Little Alicia, The Miniature Pavlova." Mrs. Marks must have smiled secretly as she glanced at the program. Obviously Astafieva must have felt that there was some truth engraved on the card, after all, because she chose for Alicia two of Pavlova's most famous solos—*The Dying Swan* and *The Dragonfly*.

The critics were impressed. Alicia must have felt that the grind and drudgery of the past two years had been worth while when she read in the *Daily Mirror* that the feature of the evening was "the performance of Little Alicia, a clever twelve-year-old child, described as 'The Miniature Pavlova,' who combined the *sang-froid* of a prima ballerina with the daintiness and freshness of youth." The *Star* critic was obviously won over as he wrote; "Little Alicia is handicapped at the start of her career by program comparison with the peerless Pavlova, but she danced her way into the affections of her audience." Even the *Daily Chronicle* encouraged her, despite the reserve of the notice which read, "The young child, Alicia, described repeatedly as 'The Miniature Pavlova,' has certainly the

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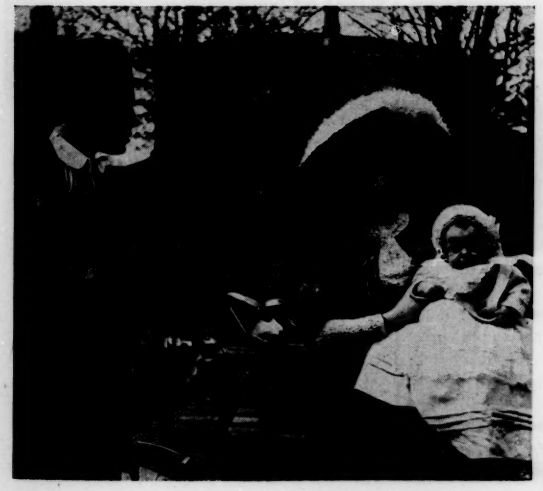

Alicia at the age of 3½ months, with her father and mother.

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Markova

(*continued from page* 57)

makings of a dancer, but I thought she attempted things far too difficult and strenuous for a child of her years."

This fleeting contact with the public and the press had an exhilarating effect, and sent Alicia back to the classroom with renewed vigor and enthusiasm to prepare for her next appearance.

Four months later Nicolas Legat, the great Russian dancer and teacher, the first to foresee Nijinsky's phenomenal leap, presented a troupe of Russian Art dancers at the London Palladium, with his wife, the ballerina Nadejda Nicolaeva, whom I was to partner. Alicia was engaged to dance a solo. There is little to record about her engagement beyond the fact that she was interviewed by the press for the first time. A representative of the *Pall Mall Gazette* called on her.

"Expecting to find a precocious modern infant," he wrote, "I was agreeably surprised at being confronted instead by a shy little girl with an elfin face and large dark eyes, in a very short coat and pokebonnet, hugging an enormous doll.

" 'Yes,' she said shyly, in answer to a question, 'I am most excited about appearing with real Russian dancers in a London Theater. I hope people will like me. It is very hard work dancing. I practice steps and positions five hours steadily every day. Then I have also my lessons to learn with my governess besides. I like them, too. but I would rather play with my dolls than do arithmetic or history. I want to be a great dancer when I grow up, like Madame Pavlova. Before Madame left for America, I went to tea with her. She was most sweet to me and wanted to take me with her.' "

It comes as something of a shock to read of an artiste who has "the sang-froid of a prima ballerina" going home and playing with her dolls, but the fact remains that despite her phenomenal talent Alicia was still a child. A little later, just before the Wembley Exhibition opened in 1924, her father was called in by Sir Robert McAlpine to get the work finished so that the Exhibition could be opened on the scheduled date. During the last stages of preparation he often took the girls along with him, after Alicia had finished her class at Astafieva's. The children adored the Queen's Doll's House, and helped to unpack the miniature treasures with which it was furnished.

Their next favorite attraction was the Fun Fair, where they charmed the stall holders, who allowed them to try everything for nothing, and sometimes gave each one a prize to take home. They hoped to go on the mighty switchback railway, and were present the day it was being tried out. Suddenly there was a hideous scream, a grinding of brakes, and a rush to the rescue. A workman had been killed. The girls were packed off home,

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and none of them has ever expressed a desire to go on a switchback since.

A greater tragedy was lying in wait for them just around the corner. Soon after the opening of Wembley, Alicia's father invested his entire fortune into an art cork invention in which he was interested. It failed, and the man who had persuaded him to invest his money proved to be a rogue and a scoundrel. He was imprisoned, but it was of little consolation to Tristman Marks, who suddenly found himself penniless. The shock proved too much for him. His health collapsed, and he died with tragic suddenness, leaving a widow and four daughters to face the world with no visible means of support.

I had been concerned about Alicia's future for some time before her father's death. After the catastrophic failure of *The Sleeping Beauty* at the Alhambra, the Diaghileff Ballet appeared to be in such dire financial straits that it looked at one time as if it might have to be disbanded. I could have gone with the remnants of the company to Monte Carlo where, in a few months, Diaghileff re-established his company under the protection of the Prince of Monaco, but I decided to stay in London. For three months I had seen real ballet and dancing and realized how little I knew. So I returned to Astafieva's, studying seriously, in the hope of becoming a great dancer, so that one day I could take my place as an important member of the Diaghileff Russian Ballet.

I rejoined the Diaghileff Ballet Company in Monte Carlo nearly two years later. My first partner was Vera Nemtchinova, one of Diaghileff's great ballerinas, and one with whom I enjoyed a very happy partnership. Often, while I was abroad with the company, especially in class, I would think of Alicia, wondering how many pirouettes she was doing at Astafieva's, and if she ever encountered a technical feat beyond her powers. I felt that the time had come for her to join the Diaghileff company, which was the only ballet company in the world that mattered in those days.

We never met outside the classroom, or wrote to each other, so I knew nothing of her home life and precious little about her. But whenever I did see her, I was always conscious of an abnormal sadness in her, and in one so young and so talented, it didn't seem right.

When I came back for the 1924 winter season of the Diaghileff Ballet at the London Coliseum, where I was to make my debut in *Le Train Bleu*, I was determined to try to do something for Alicia. When I heard of the tragedy which had struck her family life, I knew something must be done at once.

As ill luck would have it, the time was not propitious to approach the great Serge Pavlovich Diaghileff. The London press was stating that for the first time in the history of the Russian Ballet the outstanding artistes of this foreign company were English—the

(*continued on page* 60)

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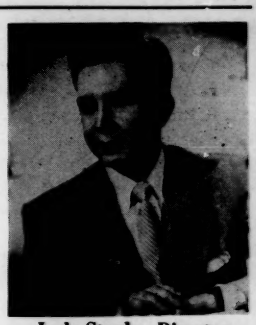

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Markova

(*continued from page* 59)

great Lydia Sokolova (Hilda Munnings), Vera Savina—Leonide Massine's first wife, whose real name was Vera Clarke—and myself, whose success was entirely due to the great Diaghileff himself who had had Jean Cocteau, Darius Milhaud, and Bronislava Nijinska write, compose, and choreograph *Le Train Bleu* especially for me.

But Diaghileff, well known for his moods, was far from pleased at this publicity.

Soon after my return to London I summoned up my courage and reminded him about Alicia, whom he had considered good enough to dance in *The Sleeping Beauty*. His reaction was far from pleasant.

"No more English dancers!" was his emphatic reply.

No words, no persuasion could change his mind. I begged him to see her dance, but all to no avail.

Several times during the season I had gone over to Chelsea to Astafieva's class, to see Alicia dance. Except that she seemed more precise than ever, time had wrought no change in her. She was still the phenomenon, the wonder child, who had to be seen to be believed. She was still no more than a perfectly tuned machine. She lacked any kind of feeling. And from having this fact constantly drummed into her, I think she more than ever retired into herself. Why she was expected to have feelings and be emotional I do not know. It was hard to watch the perfection of her dancing and at the same time realize that she was such a child. Despite her tender years and that slender, almost spidery little body and legs, her face was already that of a mature woman.

Astafieva was even more worried than I. She knew that Alicia's mother was desperate for money and had already considered discontinuing the little girl's lessons. Astafieva would not hear of this.

Dear Astafieva, it was not only to Alicia and to me that you said, "Ah, you pay one day. Now you learn to be great dancer. Yes? No?"

Then she and I hit upon a plan for bringing Alicia to Diaghileff's attention. Russian Christmas was imminent, so Astafieva decided to give a party at her studio for the members of the Diaghileff Ballet, of which she had once been a member. Surely even the mighty Serge Pavlovich Diaghileff would not refuse her invitation. True, it was a plot and a trap, but we were quite shameless about it.

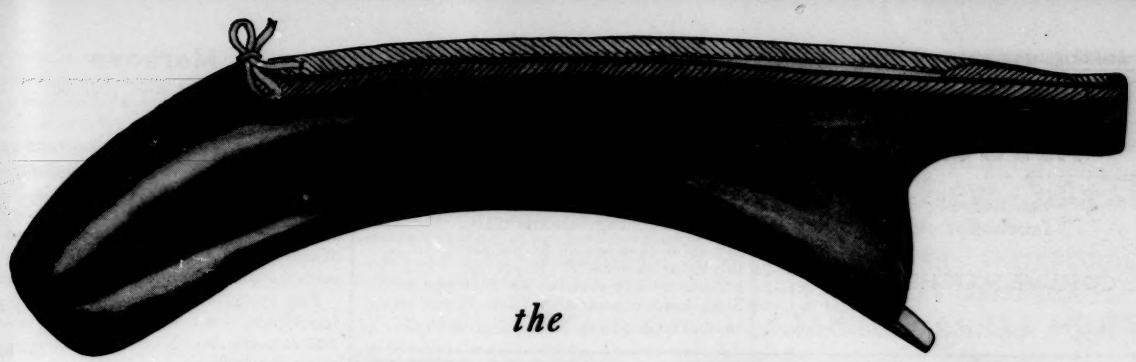
The party was attended not only by Serge Pavlovich but by all the leading dancers of his company and many of his London friends, as well as Mrs. Haskell, her son Arnold, and Valia and Nathan Golodetz.

At a given signal by Astafieva, the studio was cleared. The guests were seated all around the room and those who could not find chairs sat on the floor. Someone at the piano played a few introductory chords to Rubinstein's *Valse Caprice*. The large double doors at the side of the studio opened, and Alicia appeared. Little did she realize that she was at the great turning point in her life.

A deathly silence prevailed as she danced. Her performance was cold and strangely unreal. I smiled as I saw the great Diaghileff ballerinas watch this little English girl of

(*continued on page* 62)

Markova as Camille



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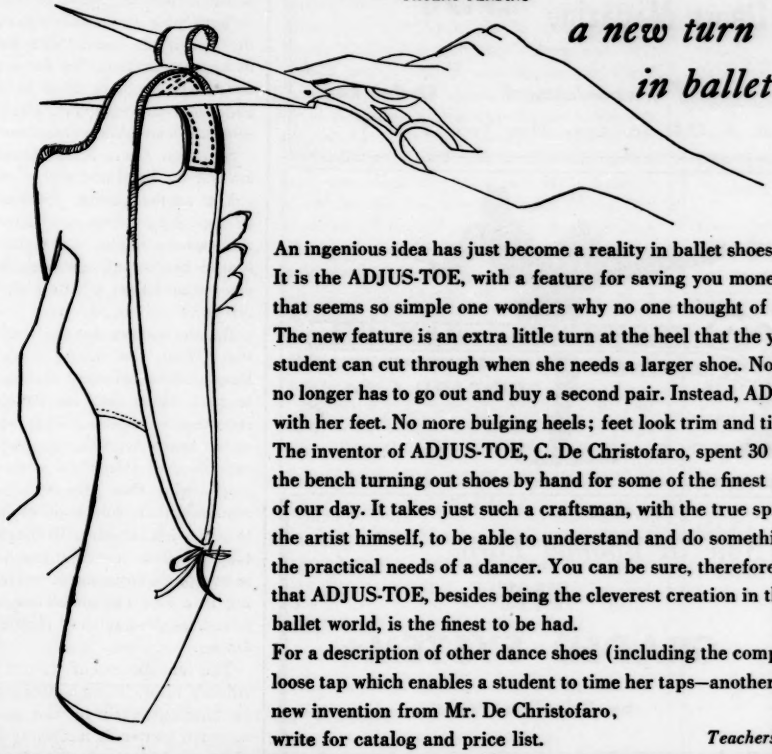

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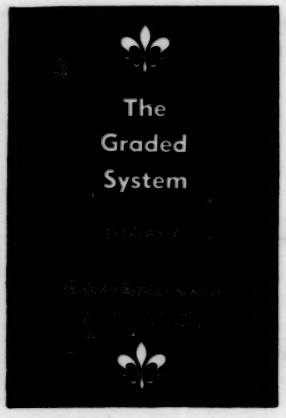

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Markova

(*continued from page* 60)

thirteen dancing so technically correct and so flawlessly right that she must have made even them a little envious. She turned three, four pirouettes on the toe with an ease that was almost uncanny. She jumped high and effortlessly into the air, and her little feet made no sound as they touched the floor.

The applause was terrific, with far more fervor than could be expected from a studio full of celebrities. I cast a searching glance at Diaghileff, anxious to find out if our ruse had worked. I knew at once that Alicia had capitivated him. His eyes lit up in wonderment and honest amazement. Getting up from his chair, he embraced the little dancer. There were tears in his eyes. Words for once seemed to fail him as he clasped her closely to him. Then he turned to Astafieva.

"Seraphine, you have given a genius to the world," he said. "The ballet has found its next generation. We know that the classic dance will live long after us. I will take this child into my company. Her name shall be —let me see—Alicia Markova!"

So Lilian Alicia Marks became Alicia Markova at the word and will of Serge Diaghileff.

Yet another token of homage was paid to the child before she left the studio on the eventful night. As Astafieva fondly embraced her on the doorstep, she said, "Now you are no longer a little girl; you become an artiste!"

But our victory was not really so easy as all that. When the matter was discussed with Diaghileff he indicated that he did not intend to take Alicia into his ballet until she was seventeen or eighteen. That was too much for us to bear. Astafieva pleaded for the child, explaining the financial status of her family, emphasizing that Alicia's talents as a dancer remained their sole hope of income. She had to get a job, at once. If Diaghileff would not take her into his company, she would have to accept an engagement at Drury Lane, dancing in a new Fokine ballet as a fairy in the Christmas production of *A Midsummer Night's Dream.*

The announcement turned the scales in Alicia's favor. Though dancing in a ballet to be choreographed by the great Fokine was no small matter, it meant, as Diaghileff knew, eight, perhaps twelve, performances a week. For one so frail he could see the strain would be hard to bear and perhaps even result in temporary, if not permanent, injury to those soon-to-be-valuable limbs.

He consented to take her, but as there had

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never been a child in the ballet before, he insisted upon her being accompanied either by her mother or a governess. As his Coliseum season was drawing to a close, he consented to take her, providing she joined the company in Monte Carlo about the middle of January.

Alicia received the momentous news on the first day of December 1924, her fourteenth birthday.

CHAPTER FOUR

DIAGHILEFF

To give Alicia some idea of the standard of the great company she was about to join, Diaghileff invited her to the Coliseum to see one or two performances. Each time he met her in the foyer and then sat with her during the ballet, explaining in a soft whisper the finer points of the dancing, so that she would derive full benefit from the experience.

The company were amazed to see the great Serge Pavlovich, before whom the greatest ballerinas in the world bowed their heads in awe and respect, taking so deep a personal interest in this mite he had discovered at Astafieva's. Such a thing had never happened before, as he usually had no time for children and still less for prodigies.

The first time Alicia attended the ballet with Serge Pavlovich whom, much to his delight, she was soon to call Sergy-pop, she saw *Aurora's Wedding*, in which, for the first time, I was dancing the Blue Bird pas de deux with Alice Nikitina. Alicia was entranced with this particular ballet, as it recalled the finale of those glorious *Sleeping Beauty* nights at the Alhambra.

She was excited to think that she would soon be dancing on the same stage as these great artistes, in London, and in cities on the Continent. It was a thrilling thought for a girl of fourteen who had never been farther away from London than a south coast resort for her annual holiday.

It was something beyond a thrill for poor Mrs. Marks. It was a problem which at times seemed to defy a solution. Nothing more wonderful could have happened than Diaghileff's invitation to Alicia to join his company, which was without a rival during the twenty years of its existence and which has never been matched since. But it was far from easy for a penniless widow with four daughters to send one of them off to Monte Carlo with a governess and expect both to live on Alicia's corps de ballet salary of fifty shillings a week. Even in the good old days of 1925 it was not possible for two people to keep body and soul together on so modest an income.

Without a fairy godmother, Mrs. Marks would have had to decline Diaghileff's unprecendented offer. Alicia would have gone to Drury Lane as one of the Christmas fairies in *A Midsummer Night's Dream* and the world might have lost one of the greatest ballerinas of all time.

Mrs. Haskell was the fairy godmother. She had seen Alicia flower under Astafieva's instruction and had seen the great Diaghileff melt before her. No one was more thrilled on the night Diaghileff kissed the child. Mrs. Haskell knew that Mrs. Marks would find it difficult, if not impossible, to send Alicia to Monte Carlo, but she was determined that lack of money should not deprive the world of possibly another great ballerina.

She had some of her own dresses altered to supplement the child's modest wardrobe, but the most wonderful gift of all was a fur coat, one formerly worn by Mrs. Haskell, which she had had remodeled for Alicia. She knew what a boon it would be to her, traveling all over the Continent in the depths of winter, often having to sit up all night in chilly railway compartments, as the expense of a *wagon-lit* would be out of the question. The final going-away present from the Haskells, mother and son, was a fitted dressing case in Alicia's favorite shade of mauve.

Incidentally, it was Mrs. Haskell who, four years later, bought Alicia her first evening dress. Diaghileff had given the girl permission to attend her first London party officially as a member of the company.

Alicia was more than happy with the altered garments which her fairy godmother had given her and with the modest but more than useful monthly allowance which Mrs. Haskell sent Guggy, to be used on Alicia's behalf. Mr. and Mrs. Golodetz rallied to her

(*continued on page* 65)

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Markova

(*continued from page 63*)

aid by giving her mother financial assistance, and saved the situation at a later date by looking after the younger children during the school holidays so that Mrs. Marks could remain abroad with Alicia after Guggy ceased to be her guardian.

The Christmas holidays of 1924 were busily occupied with getting things ready for Alicia's departure. One difficulty after another was overcome, until it finally appeared she had all she needed to make the journey and to live in Monte Carlo for three or four months. It was more than a triumph for Mrs. Marks, who seemed to have performed a miracle.

Diaghileff had warned them about a possible difficulty in getting the child out of the country, as no British artiste under the age of sixteen was permitted to work abroad. She might, he said, be stopped by the police at Victoria and sent back home. That was too terrible an eventuality to contemplate, but they had to be ready for it. Guggy had expressed her willingness to go abroad with Alicia and act as a foster mother both in and out of the theater. An old and trusted servant, who had already been with the family for ten years, Mrs. Marks had no apprehension about her daughter's safety.

Diaghileff had arranged for Alicia and Guggy to be met by Njnette de Valois, a young English dancer who had already been a member of his company for more than a year, at the barrier of the Continental Departure platform at Victoria. Ninette, who spoke French fluently promised to look after Alicia and her governess, escort them across France, and make sure they caught the right trains in Calais and Paris, where they were to break their journey for the night.

The dawn of the eventful day struggled through one of those dense fogs which occur in London and nowhere else in the world. Alicia was all of a twitter for fear they missed the train, through their taxi being held up, with visibility reduced to a matter of yards. Mrs. Marks calmed her by saying that as the police were less likely to see her in the fog, she stood a much better chance of getting away.

Ninette was at the barrier, and as soon as she saw a frail child with enormous eyes she knew that she had met her traveling companion. Just in time Alicia was hustled into the train and within a matter of seconds she disappeared into the fog on the first stage of her journey toward fame.

In one way Mrs. Marks really lost her daughter that foggy day. They had always been devoted to each other, but so completely did Alicia give herself up to her career that mother and daughter never had the chance to enjoy the same intimate relationship they had known before the ballet became the dominating consideration of their lives.

(*to be continued*)

Markova and Dolin during tour in South Africa.

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Interview with Virginia Tanner

(*continued from page 26*)

of the career for which she seemed suited since babyhood. As she loved to dance, her parents enrolled her when she was six at a dance studio where a rigid technique was imposed on even the tiniest pupils. Virginia ended the first day in tears and never wanted to see another dance class. The memory of a harsh discipline which killed the joy she felt when dancing by herself stayed with her, and in fact she did not again enter a dance studio until she was eighteen. This was in Washington, D. C., where she studied with Evelyn Davis, who specialized in the teaching of children and incorporated into her work "a soul-giving thing" which young Virginia was looking for. This was her first formal training.

After that, she was back at the University of Utah to get her degree. There, she says, dance was "still in the scarf-and balloon-throwing era". The closest Virginia could get to what she wanted was by taking a physical education major. In 1939, she heard that the Humphrey-Weidman group was touring. How wonderful it would be, she felt, to invite them to Salt Lake City! She rushed around to various civic groups and culture clubs. No one saw the point. In the end, Virginia decided there was only one thing to do. She would sponsor the recital herself. She rented a hall, got out publicity, had tickets and programs printed and sold 1500 dollars worth of tickets. Salt Lake City saw its first modern dance recital. So impressed was Doris Humphrey with this young, dance-hungry impresario, that she offered her a scholarship in New York. The next fall Virginia was hard at work in the Humphrey studio.

Now she was on the right path and knew it. There were to be no more detours. After a number of false starts and delayed beginnings (which, incidentally, she refuses to regard as wasted time: "If these things hadn't happened", she comments, "perhaps I wouldn't see as much as I do now") she had found her vocation. She would help children to discover dance.

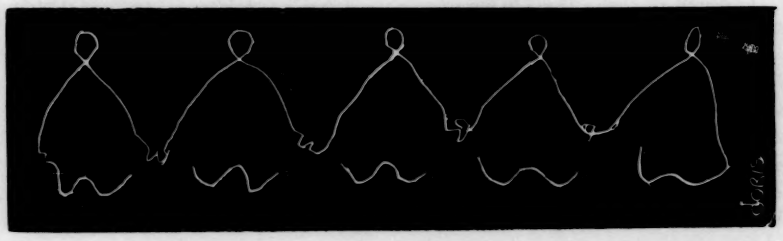
She began her classes at the McCune School of Music out of which grew the Children's Dance Theater. At the same time she began the practice of every so often coming back east to study. But she emphasizes that this study is for herself. She does not keep coming back so that she can teach her children the latest things from New York. She is free from that erroneous modesty carried about by a number of teachers who regard themselves as nothing but empty vessels to be filled at the founts of professional studios, thence to be rushed back to the hinterlands without spilling a drop and dumped over the parched heads of their students.

She has grown with the school. She likes to recall how at the beginning she gave classes consisting of forty-five minutes of improvisation and fifteen of technique. Now the proportions are reversed and the major part of the class is devoted to the creative approach she has developed to teach technique.

Miss Tanner is very positive when she speaks of dance as a spiritual experience second only to a religious experience. She believes, in fact, that the church and the dance class supplement each other. As she sees it, dance is a kind of faith. The deeper the faith of the child in what she is dancing, the deeper will be the spiritual response. It is because children are so eminently capable of faith and also because Miss Tanner has managed to remember "why it was she started to dance" that the Children's Dance Theater has been possible.

One small incident takes its place beside what will surely become a great legendary dance event at Jacob's Pillow. When the "bravos" began to thunder down, one little girl who had never before been far from home and who was quite unaware of her power to make a magic world for adults, touched "Miss Ginny's" arm. "Why are they calling 'Provo'?" she asked. "Bravo" was a word unknown to her, and 'Provo' is a neighbor town to Salt Lake City. The little girl knew a lot more about Provo than about what happens when an audience of professionals breaks down and cheers.

THE END



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"The Band Wagon"

M-G-M's gift horse

Fred Astaire, playing the part of an aging Hollywood dancer returning to Broadway, wanders into a 42nd Street arcade and has his shoes shined in an ebullient production number, partnered by the bootblack. The trappings and visitors of the arcade act as a sort of corps de ballet.

Astaire is involved by friends (Nanette Fabray and Oscar Levant) in a musical which is being staged by an arty director (Jack Buchanan). He has trouble adjusting to the balletic instructions of choreographer James Mitchell. Cyd Charisse, Mitchell's girl friend, plays the part of a famous ballerina. (Although Miss Charisse was once in the corps de ballet of the Ballet Russe, it must be admitted that she does not dance like a ballerina.) However, for the movie, Astaire seems to be having a hard time adjusting his style to hers.

Trouble ensues, including a clash of personalities between the 'ballerina' and the 'hoofer'. A carriage ride in Central Park cools their tempers. Left to themselves, the dancers discover that their spontaneous styles merge beautifully.

● "The Band Wagon," the new Fred Astaire movie, starts from an original and, for dance enthusiasts, most alluring premise. Its hero is Tony Hunter, a musical comedy dancer who years ago deserted the stage for cinematic success. Now, his popularity on the wane, he returns to New York to star in a Broadway musical. His co-star, Cyd Charisse, is a young ballerina, young enough to have seen all of Hunter's pictures as a child and overwhelmed by the privilege of working with her one-time idol. Hunter is overwhelmed too. He has seen her in the ballet, and fears both her formal technique and her obvious youthfulness.

So far, so good. Some delightful scenes arise as Astaire, in the hands of a self-admitted genius of a producer, attempts to adapt his free and easy dancing style to the demands of classic ballet — along with unusually authentic glimpses of a musical show in rehearsal. But the clash in dance styles leads quickly to a clash in personalities (Hollywood's infallible prelude to romance), and the modern version of "Faust" the company is engaged in lays a large-sized egg in New Haven, leaving it up to Astaire, of course, to return the trick of transforming the flop into a Broadway hit. Despite the fact that script writers Betty Comden and Adolph Green (co-authors of the wonderful "Wonderful Town") have kept their tongues tucked well up in their cheeks while telling the story, they never quite succeed in concealing the fact that this is all fairly familiar business to anyone who follows the film musicals.

But, as in any musical, the plot is simply a pretext to introduce the big production numbers, and in these M-G-M has been more than merely generous. A full dozen songs and dances, drawn in the main from old show tunes from the well-stocked music library of Howard Dietz and Arthur Schwartz, comprise a score that includes such favorites as "Dancing in the Dark," "Louisiana Hayride" and "I Love Louisa," while two new numbers — "That's Entertainment" and "Girl Hunt," a ballet burlesque of the Mickey Spillane brand of literary mayhem — were written specifically for the film. The veteran British musical comedy star Jack Buchanan, Broadway's Nanette Fabray and Oscar Levant were assigned to support the stars. And choreography was entrusted to the witty and inventive Michael Kidd, with musical numbers designed by Oliver Smith.

Unfortunately, like the story, the combination promises more than it actually produces. No doubt the demands of the production company account for at least some of this deficiency. A big M-G-M Technicolor musical must have extra-elaborate production numbers,

a review by Arthur Knight

gigantic sets, hundreds of dancing girls. It must always show the millions of dollars that went into its making. Well, the millions do show. They hang like a weight around the neck, an anchor to the imagination of dance director Kidd and film director Vincente Minelli alike. A simple tune like the bright and sunny "Shine on Your Shoes" is danced in a 42nd Street penny arcade so cluttered with gadgets that even Astaire seems hard-pressed to discover a way to use them all. In "Dancing in the Dark" Astaire and Cyd Charisse weave a lovely series of adagio patterns, but always at the risk of becoming lost in a studio Central Park that looks larger than life. The "Girl Hunt" ballet is ingenious in its use of camera trickery, fascinating in its counterpoint of spoken word and dance — but quite impossible to accept as the finale of a *stage* musical. In fact, the number that comes off best — perhaps precisely because it is the simplest and most direct in the midst of all this frantic bigness — is a relaxed and good-humored soft shoe dance by Astaire and Buchanan to the tune of "I Guess I'll Have to Change My Plans."

It may seem a bit uncharitable to scrutinize so closely a show this generously conceived and frequently so genuinely diverting. But top talent has gone into the film. Astaire at 54 still dances with the precision and poetry that were his a decade ago. Cyd Charisse, though far from exciting either as actress or ballet dancer, ranks easily with any of Astaire's previous film partners for skill and grace. Even James Mitchell, who appears in the film as a choreographer, *is* a choreographer and dancer. In short, dancing in "The Band Wagon" has been taken seriously; but the *finesse*, the sensitivity to pace and mood required to give each element its proper setting is sadly lacking. Nothing grows, nothing unfolds. The picture moves relentlessly from one sure-fire scene to the next. Sure-fire "The Band Wagon" assuredly is. But it is always disturbing to see something that might have been truly great emerge as merely very good.

Comes the premiere and the show lays an egg. Choreographer Mitchell leaves the company and Astaire takes over as director (and Charisse's would-be boy friend, too). From this point on the film gets less logical and even more spectacular as loosely strung production numbers, including **Louisiana Hayride** (left) are tried out on the road. The elaborate sets were designed by Ballet Theatre's Oliver Smith.

The Girl Hunt Ballet, a witty and episodic satire of the Mickey Spillane mystery story, is the film's high spot and one of the most brilliant works of Michael Kidd's career. Its most hilarious scene is the one in which Astaire and Charisse (in a blond wig) do a slow, romantic adagio in a subway station while thugs and detectives struggle to a violent end in the background.

For all its inconsistencies and slaps at 'high brow' dancing, the film has that wonderful Astaire, an excellent choreographic job, and plenty of backstage feeling which should make a lot of people feel closer to the idea of dance than they did before.

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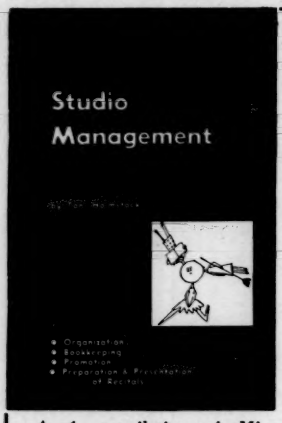

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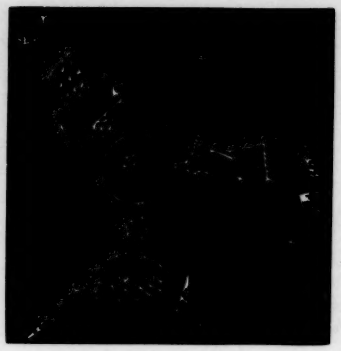

● In the August issue we discussed, in general, ideas of things to be considered in building or remodeling a dance studio. Let us now take them up in more detail. Even though we speak of remodeling, most of these pointers will hold true for building, too.

As stated before, an architect should be consulted. It is always best to get a floor plan of the premises even if the work is to be done where you are already located. The area should be marked off to give you dimensions, doors, windows, closets.

Partitions

You may want to partition off or to enlarge by tearing down a wall. Your landlord must, of course, be consulted for permission. He will also give you a blueprint of the premises which will indicate where there are supports which for safety's sake, may not be removed.

Electricity

Light fixtures and outlets should be decided on, whether for direct or indirect lighting, so that as much light as is needed will be provided for. Wiring must, in most cases, be cabled and concealed. If electric fans or air conditioners are to be used, adequate outlets should be planned after a check on the amount of voltage which can be carried in your building. Avoid overloading.

Make sure to have an outlet near the piano so that the accompanist can have adequate light. If an electric clock is used, decide where it will be so that it, too, will have an outlet.

Floors

Floors may or may not have to be soundproofed. This decision must be made beforehand. If double floors must be used, make sure the contractor knows this before he makes an estimate.

There are two types of wood which are considered best for floors; maple and oak. Maple, the harder of the two, when scraped and waxed, lasts longer. Oak (¼" sawn) is guaranteed not to splinter. (In a former article we discussed the care of dance floors.)

Windows

Natural lighting is always preferable. Much scientific checking has proved that southern exposure windows placed high in a wall give five to six times more light than other ar-

Studio Series

The Studio Beautiful:

Building and Remodeling

by Toni Holmstock

rangements. Placing windows high in a wall also eliminates the need for draperies. Venetian blinds are usually decorative enough.

Installations

Heating units such as radiators should be planned so that they do not interfere with class work. Sometimes they can be concealed.

Barres can be anchored into the wall and the fixtures concealed in the plaster.

In planning the dressing rooms and office, consideration should be given to the directon of traffic. Avoid use of too many doors. At the same time thought should be given to the procedure you wish to establish. Do students check into the office first or do you prefer that they change for class before checking in?

When planning the dressing rooms, consider the plumbing for showers, toilets and sinks. When installing two — one for boys and one for girls — have the plumbing adequate to save costly piping and installation. Remember that toilet rooms must have either windows or ventilators. This is required by law.

Plastering

Although walls have, as a rule, been painted in the last years, some decorators are again using wall paper, fabrics, and textured plastics. These should be discussed with the plasterers. It may be that there are different finishes required to give the best results.

Stairs

Should the studios be in such a position that stairs and landings are required to reach them, lighting, bannisters and stair coverings should be well planned. If landings have windows, they should be considered hazards if accessible, and so treated — by using bars, wire mesh or shatter proof glass.

Built-in-Sections

Well planned built-in furniture such as benches, lockers, cabinets, shelves, even radio and record player may often be incorporated in the building of a studio. These, when properly placed are space savers, more utilitarian and often less costly than individual pieces of furniture. Much has been done in this field to enhance interiors and give an illusion of spaciousness.

Finishing

The plastering and painting should have adequate time to dry and set. If not, there will be unsightly cracks and bumps. Have the painter paint a sample of the color on the wall before final decision is made. Judge the color after 24 hours — it looks quite different after it has dried. Be sure a good quality of paint is used so that it can be washed down if necessary. Cheap paints wash off and painting a whole room over is costly and a nuisance. When remodeling it is wise to arrange no classes until the final coat is dry.

Exterior

The outside of the building is no less important than the interior. In a way it is your trade mark. If you cannot change the whole front you can at least have the door attractive. This can be done in many ways. Wood, glass, wrought iron, or just plain paint. Signs should be legible, clear, to the point, and attractive. Here we enter.

The whole job should be planned and designed before estimates are considered. Piecemeal planning is costly and often the results are patchy. The contractor will know what must be done first and how to proceed.

When building from scratch there is, of course, more lee-way in design and architectural construction, but basically all of the above should be combined in both cases.

Next month some suggestions on interiors.

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● "Lately I have heard Delibes' very clever music . . . to the ballet *Sylvia*. I became acquainted with this music in the pianoforte arrangement some time ago, but the splendid performance of it by the Vienna orchestra quite fascinated me, especially the first part. *The Swan Lake is poor stuff compared to Sylvia.* Nothing during the last few years has charmed me so greatly as this ballet of Delibes' . . ." So wrote the creator of *Swan Lake, The Nutcracker,* and *The Sleeping Beauty* to his friend, Nadia von Meck, from Vienna on Nov. 27th, 1877. Tchaikovsky's glowing praise was in earnest for Delibes was at his height while Tchaikovsky's own *Swan Lake* had just suffered a major failure earlier that year. While Tchaikovsky's own poor evaluation of himself in comparison with the Frenchman may be partially attributed to despondence, it was nevertheless based on a sound previous evaluation of Delibes' contribution to the balletic stage. It is easy to forget that it was first Delibes, a pupil of Adolphe Adam, who worked so hard to raise the status of ballet music from the pastiche into which it had been allowed to fall.

This ballet in three acts, with book by Jules Barbier and Baron de Reinach, and the choreography of Louis Mérante, was first produced at the Paris Opéra on June 14th, 1876. Rita Sangalli danced the leading role of Sylvia, while the choreographer himself danced the leading male role of Amyntas. The plot is described on page 12 of this issue.

Of the four recorded *Sylvia's* under examination here, none purports to be anything more than a sampling of some of the music in the ballet.

The London 10" record featuring Roger Désormiere with L'Orchestre de la Societé des Concerts du Conservatoire de Paris is the most complete. This is achieved by including

the seldom heard *Pas des Ethiopians* and the *Chant Bacchique.* Surfaces are good. Sound is clean and crystal clear. Tempi are correct (especially in the *Pizzicato*). Pas de deux are happily phrased according to choreographic lines for a change. The performance is spirited, and the price, $4.95 is right. The nod is definitely to the London version.

Next in line is the version on the lower-priced special Victor: Bluebird Series which retails for $3.10 per 12" disc. While this older recorded version occasionally provides sound which is muffled and dull, these instances are rare. Tempi and surfaces throughout the set are good, and Louis Forestier leads the Paris Opera Orchestra through a performance which is definitely wide-awake. To offset the sound mentioned above there is the extra added attraction of Schumann's *Carnaval* coupled with the performance of *Sylvia.* Although, the music included for *Sylvia* is not as complete as the London version, bargain-wise, there is a great deal to be said for this disc.

Third in the order of honors must come the Decca set with Hugo Rignold leading the Royal Opera House Orchestra of Covent Garden. While the sound is excellent and the surfaces are good, the one major drawback is the performance itself. The entire set appears to be paced much slower than the others. Tempi are much slower and more precise, almost to the point of being labored. Even the opening Prelude foretells of a much more leisurely *Sylvia.* The famous *Pizzicato* here is hardly "the half seductive yet charming display to the melodious plucking of strings which could only portray a chaste nymph in love for the first time" that we are told about by contemporary observers.

Coupled with the Decca performance of *Sylvia* are von Weber's *Invitation to the Dance* used for the ballet *Le Spectre de la Rose,* and Ponchielli's *Dance of the Hours* from *La Gioconda.*

The final record under review is the Victor standard series 12" disc of *Sylvia.* The coupling this time is with Delibes' charming score to *Coppelia.* Under ordinary conditions this would appear to be a blessing . . . unfortunately for Victor it becomes an unexpected curse instead.

Side 1 opens with the *Theme Slav Varié* and, according to the label, ends with the *Czardas* on that same side. Actually, the *Waltz* ends Side 1, the *Czardas* being transferred to the beginning of Side 2, without being labelled as such. The Prelude to *Sylvia* begins immediately after the *Czardas* which ends the *Coppelia* suite.

Aside from the slight confusion referred to above, the Indianapolis Symphony Orchestra is desultorily led through its paces by Fabian Sevitzky. Tempi start out rather well, but slow down to a series of labored beats. Surfaces are extremely noisy and on the whole, sound is dull. The music covered in this recording of *Sylvia* includes the standard pieces covered by all the rest of the sets, with no new additions. THE END

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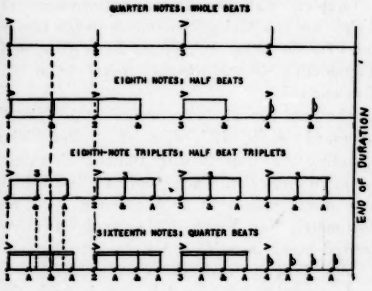
● The following illustration of one-measure phrases in four-four time is an exposition of the four basic rhythms, consisting of the "fundamental pulse." Its divisions and subdivisions are mathematically spaced and placed as shown by broken lines, according to the duration of each note.

Observe the accent mark (>) above the various notes indicating the "strong beats" in each rhythm; the "weak beats" are the unaccented notes. This distinction will serve as an aid to the choreographer for the better contrivance of syncopated movement, for it must be remembered that syncopation enters on the weak beat, that is, by shifting the accent from the strong beat to a weak beat, and tying it over to a strong beat.

The Four Basic Rhythms
in all Dance Phases


QUARTER NOTES: WHOLE BEATS
EIGHTH NOTES: HALF BEATS
EIGHTH-NOTE TRIPLETS: HALF BEAT TRIPLETS
SIXTEENTH NOTES: QUARTER BEATS
END OF DURATION

The first two measures of the tune, *I've Got a Gal in Kalamazoo*, which is sung: A, B, C, D, E, F, G, H, will produce the rhythm of quarter notes, as it is sung four beats to a measure. It is expedient to sing the counts: 1, 2, 3, 4, 5, 6, 7, 8 in place of the alphabetical lyrics in training the ear to the value of whole beats.

In the eighth note rhythm, the "&" count following the numerical count, acts as a divisor; it reduces the value of each beat to half beats. The rhythmic flow of half beats is similar to the underlying rhythm of a boogie woogie melody. Sing the counts.

Determining Rhythms by Counts

by Johnny Mattison

The beats are now divided into thirds, in the eighth-note triplet sequence, by virtue of the "&, A" counts following the numerals. Observe also that the "&" count of the eighth-note triplet does not fall on the same mathematical beat as the "&" count in the rhythm of eighth notes. The tune: *The Irish Washerwoman* will simulate the rhythm of eighth note triplets.

When executing the rhythm of sixteenth notes, many dancers erroneously refer to it as, "double time" (although this reference may help the dancer in determining the speed in execution). The numerals are followed by the counts "A,&,A" which reduces the value of the beats to fourths; therefore the sixteenth notes are termed quarter beats . . . not to be confused with quarter notes. Take note that the mathematical placement of the "A" counts are unlike the "A" count placement of the eighth-note triplet.

A pianist can be a great help in expediting a better understanding of these rhythms, by playing the quarter notes with the left hand and the eighth notes with the right hand, then the triplet eighth notes with the quarter notes, and concluding with the sixteenth notes against the quarter notes. The learner should follow along with the pianist by tapping out the rhythms with the hands on some object, such as a table or chair. It is advisable to count the rhythms aloud.

In three-four time, the whole beats are counted, 1,2,3; the half beats, 1,&,2,&,3,&; the half beat triplets, 1,&,A,2,&,A,3,&,A; the quarter beats, 1,A,&,A,2,A,&,A,3,A,&,A. The end of duration falls on the line of the "fourth count."

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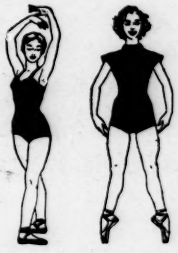

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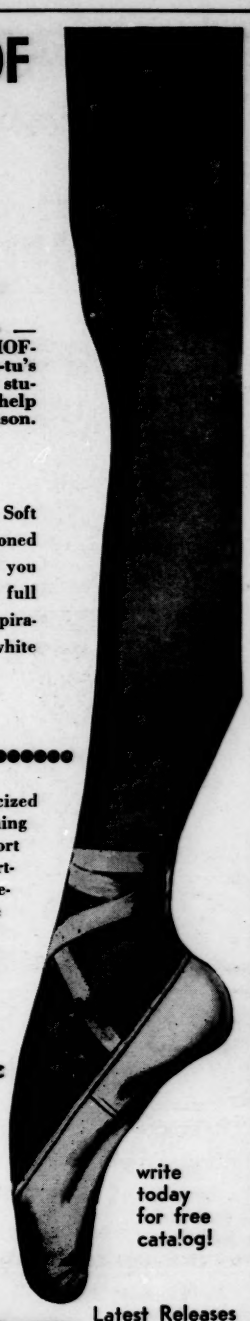

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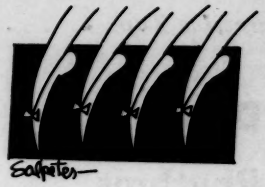

Dictionary of Ballet Terminology

Compiled by Carolyn Parks under the Personal Supervision of Muriel Stuart

Part I

**These definitions were not originally compiled for dictionary purposes but rather as identifications for the French terms of ballet technique as they are pronounced in "The Vocal Dictionary of Ballet Terminology", a set of Stepping Tone Records recently released. Because, however, they have been carefully and simply written we consider that they in themselves make a valuable contribution to contemporary dance literature. Thanks to the courtesy of Mr. Lou Silvers, Director of Stepping Tones, we are pleased to present the entire 103 definitions in this and subsequent issues.* *L. J.*

The words and phrases of this dictionary are not alphabetical, but are given in the order in which they are generally taught.

1. Demi-plié: The knees bend over the feet with heels on the floor.
2. Grand plié: The knees bend fully and heels rise from the floor except in second.
3. En avant: Forward.
4. Devant: In front.
5. En arrière: Backward.
6. Derrière: Behind.
7. A la seconde: To second position.
8. A la quatrième devant: To fourth position front.
9. A la quatrième derrière: To fourth position behind.
10. Ouverte: Open. The open positions are second and fourth.
11. Fermée: Closed. The closed positions are first, third, and fifth.
12. Battement tendu: From a closed position, the foot slides outward until fully pointed, and slides back to the closed position.
13. Sur le cou de pied: The working foot rests against the ankle of the supporting leg.

to be continued

Hollywood Commentary . . . by Ted Hook

Motion Pictures In Production

Metro-Goldwyn-Mayer — Gene Kelly back in town after nearly two years abroad. First on his schedule is the completion of "Invitation to the Dance", and then right into "Brigadoon". **Busby Berkley** begins rehearsals on an Indian War Dance using nearly 50 boys for "Rose Marie". Director Gottfried Rhinehardt testing dancer **Boscoe Holden** of the Churchill Club, London, for the supporting role in "True and Brave" starring Lana Turner.

R.K.O. — Sally McCloskey featured in dance numbers with Jane Russell, Gilbert Roland and Mary McCarty for **"The French Line"**.

20th Century-Fox — Wiletta Smith to choreograph "The Man In The Attic" for Leonard Goldstein's Panoramic productions. **Sujata** enacts role of native girl in "King of the Khyber Rifles" with Tyrone Power and Terry Moore. Her husband, **Asoka**, will choreograph two specialty numbers and design her costumes.

Paramount — Josephine Earl set to stage musical numbers for Bob Hope's new picture "Casanova's Big Night". **Pat Denise**, assistant to **Michael Kidd**, injured her foot, halting production on Danny Kaye's "Knock On Wood" temporarily; however, Danny, Pat and **Jack Baker** are back shooting final sequences with a comedy take-off on the "Prince Igor" ballet featuring **Dick Nordt** and **Sasha Gadevitch**.

Ernie Flatt has been signed by Robert Alton to assist him with 17 numbers for Irving Berlin's "White Christmas" with Bing Crosby, **Vera-Ellen, Donald O'Conner** and **Rosemary Clooney**. The first number titled "Choreography" features **Donald O'Conner**.

Warner Brothers — Richard Barstow has just returned from London where he staged **Belita's** Ice Show, and has been signed to do **Judy Garland's** "come-back" picture, "A Star Is Born". **Jack Harmon** will assist. **Jack Donahue** will direct as well as choreograph "Lucky Me" co-starring Doris Day and Phil Silvers.

Republic — Jack Baker on "loanout" from Paramount to stage dances for **Vera Ralston** in "Jubilee Trail".

Independent — Anthony Capps signed by Pierpont Productions to choreograph "Weekend In the Country".

Dance Theatre

Impresario **James Doolittle** presented **Alicia Markova** and **Oleg Tupine** on August 27th (too late for review) at the Greek Theatre. This "one-nighter" consisted of new "Bolero (1830)"; "The Dying Swan"; suite from "Les Sylphides"; "Sleeping Beauty" pas de deux and "Nutcracker". Miss Markova reports plans to appear in a film version of "The Tempest" with **Robert Helpmann** to shoot in London followed by a guest appearance with the Marquis de Cuevas Company in Paris. Mr. Doolittle also presents "Pal Joey" on August 31st for 14 performances with **Harold Lang** and **Carol Bruce** heading the cast. After 13 months in Korea, **Roland Goldwater** rejoins the **Lester Horton** Co. Edwin Lester's production of "Kismet" opened at the Philharmonic Auditorium August 17th (too late for review) with choreography by **Jack Cole** and featuring dancers **Beatrice Kraft** and **Florence Lessing**. **Eugene Loring** assisted the director.

Nite Club Circuit

Mary Jane Hill signed to stage routines for the corps at Club Macayo in Santa Monica where team of **Ashton & Allen** are currently playing to SRO. **Jose Greco** opens a two-week engagement at the Hotel Statler, Los Angeles on September 11th. **Bob Street** and **Dolores Durrett** prepping an act based on "ye ole vaudeville" theme. **Jolene Justin** held over at the lavish Mapes Hotel, Reno where she "fronts" the corps de ballet for choreographer **Jean Devlyn. Bambi Lynn** and **Rod Alexander** go into Ciro's this month. **Marge and Gower Champion** broke all existing records at the Cocoanut Grove where the **Szonys** are currently billed.

Mr. and Mrs. **Anthony Capps** appearing as a team at the Club Gaiety, Seattle.

"Glamorous Glitter Gulch" (Las Vegas)

John Charles Thomas was so pleased with **Eugene Loring's** choreography and dancers that he's contracted 32 members of "The Great Waltz" Co. to appear with him at the Flamingo Hotel in a package titled "Musical Moments In Vienna" for a September debut. New York producers are eyeing pint-sized **Dick Lerner** currently at the Last Frontier who is called "Boy Genius of the Strip" by Vegas critics. **Roy Palmer** receiving rave notices for his Indian Ritual Dance with choreography by **Bob Gilbert** at the Sands Hotel.

Social Set

Alice Cavers, corporate director of the Los Angeles Theatre Arts Inc., hosted a gala mid-nite party for the entire **New York City Ballet Co.** Purpose was to unite East and West coast dancers, but it also provided some news: **Nora Kaye** goes to Europe following the San Francisco engagement to appear as the first American soloist with the Komaki Imperial Company of Japan. **Mata & Hari** due for a Las Vegas debut at the Thunderbird, then off to South America for a concert tour and back to New York to rejoin "Your Show Of Shows" on Television.

Ted Bits

Irving Berlin to stage "Say It With Music" in Gotham's Music Box Theatre next Spring. Louis B. Mayer has completed scripts of "Paint Your Wagon" and "Blossom Time". Shephard Traube's legit version of "The Girl In Pink Tights" with **Jeanmaire** boasts Sigmund Romberg's last score. New York producers Rita Allen and Archie Thompson in town scouting talent for their Broadway musical "Las Vegas". Arthur Freed (M.G.M.) wants Cole Porter to do **Fred Astaire's** next picture . . . who doesn't? Things are sizzling for **Robert Alton** to produce and choreograph an untitled B'way musical he has written in collaboration with John O'Hara; Elia Kazan may direct. **Donald Saddler** left for New York to choreograph John Murray Anderson's "Almanac" to bow on B'way this season. Saddler also set to stage the **Ray Bolger** pilot tele-film in Hollywood this fall. Local dancer **Ward Ellis** has comedy lead in "Pal Joey". "Hazel Flagg" dancers **John Brascia, Estelle Asa, George Reeder** and **Joan Morton** in town on vacation.

(*continued from page 4*)

100 miles to Milwaukee to see the **Slavenska-Franklin Ballet**, and arrived just in time to learn that the out-of-doors performance was postponed because of rain.

In the same breath we can mention the well-wishers who waited around Union Station for two hours to greet and entertain **New York City Ballet** dancers in their scheduled two-hour train change on the way West. The train was shunted to another track on the other side of town and greeters were left with wilted posies, etc.

Ann Barzel

MEXICO CITY NOTES . . .

Guillermo Keys Arenas presented a series of four ballet performances at Mexico City's new Theatre Insurgentes, the first since the city lost its government supported ballet season. The series was made possible by a number of donations, Mr. Keys' contribution of his earnings as choreographer and dance director, and the fact that the dancers worked without pay. Some of the public spirited citizens who made this production possible are now forming a Committee which will attempt to sell subscriptions for a permanent ballet organization which, if successful, will insure an annual ballet season of several weeks.

For these four performances, the group consisted of 20 top dancers from the Academy of Dance of Bellas Artes. The program featured the premiere of a work by **Anna Sokolow** based on Alban Berg's music for string quartet called "Suite Lirica" — a beautiful and moving ballet enhanced by top flight staging and lighting. Other works were by Guillermo Keys and **Xavier Francis.** *Patricia Fent Ross*

DIRECT FROM PARIS

Paris is still under the spell of **Yvette Chauvire's** unforgettable "Giselle" at the Opera. She was also seen in "Le Lac des Cygnes" and "Istar" . . . **Lycette Darsonval** will join Anton Dolin for a "Giselle" during the Festival Ballet season in London. **Milorad Miskovitch** will also be with the Dolin company . . . **Orson Welles** has now become a ballet librettist with a new opus called "The Frozen Lady". It was done for the Roland Petit company, which is dancing it in London with **Colette Marchand** and the American dancer **George Reich.** Paris dance critics recently mourned the death of their distinguished colleague, **Maurice Brillant.**

Marquis de Cuevas has dreamed up a unique gala complete with nylon tent and floating stage. His company, which has just arrived in Biarritz from its brilliant Deauville season, will perform in the gala on September 12. Called "Fete a Chiberta", it will include "Le Lac des Cygnes" done on the floating stage. The nylon tent? That's to cover the audience in case of rain. *Jean Silvant — Saul Colin*

LONDON DATELINES . . .

The Sadler's Wells Ballet will give a two-week season at Covent Garden from Aug. 25th to Sept. 5th, prior to their third American tour. "Cinderella" is being revived and will be danced by **Margot Fonteyn, Violetta Elvin** and **Nadia Nerina. Beryl Grey** will not be dancing with the company during this season and will not go with them on the American tour as she is expecting a child. She is the wife of a Swedish pathologist, Dr. Sven Svenson. The company leaves for America by air on Sept. 6th and will not appear in London again until Feb., 1954.

The American National Ballet Theatre returned to London after a two-year absence to play a month's season at Covent Garden from July 13th to August 8th. Despite their long and hard tour the dancers were in good shape and the season was successful, the popular press giving much publicity to the unanswerable question "Is Alonso greater than Fonteyn?" and the gallery cheering both Alonso and Youskevitch nightly. From the point of view of artistic achievement, however, the score was less high.

The company seems badly in need of some good new ballets and could afford to revive some of its former masterpieces and drop the minor novelties which have been acquired in recent seasons.

Despite all shortcomings, however, the old Ballet Theatre warmth remains and there were some very fine individual performances, notably from Alicia Alonso in "Aleko" and "Swan Lake", Youskevitch in the various pas de deux, **Krisa** in the **Robbins'** ballets, "Caprichos" and "Billy the Kid", **Melissa Hayden** in "Constantia", "The Combat" and "Don Quixote", **Kelly Brown** in "Rodeo", "Fall River Legend" and "The Harvest According", **Ruth Ann Koesun** in "Caprichos" and "Les Sylphides", **Eric Braun** in "Interplay" and "Graduation Ball", and **Gemze de Lappe,** magnificent as the Accused in "Fall River Legend".

Concurrently with the Ballet Theatre season, **Dolin's** Festival Ballet danced at London's Royal Festival Hall. They drew large houses with their two new ballets, both of which seemed designed to attract a big 'popular' audience. **Michael Charnley's** "Alice in Wonderland" contained a few passages of attractive dancing but very little indeed of Lewis Carroll's immortal story. The characters were sketchily introduced and there was no attempt to explore the peculiar childlike quality of fantasy of the book. Joseph Horovitz's score sounded like a pot-pourri of popular ballet music and Dolin himself recited some of the poems as an accompaniment to mimed scenes. It is only fair to say that the audience seemed to love every minute of it.

Ruth Page's "Vilia", based on Lehar's "Merry Widow", was popular in a different way, exploiting the supposed chic and naughtiness of Gay Paree. The first performance in London was danced by **Daphne Dale,** a 21-year-old beauty, and **Oleg Briansky,** with Dolin in heavy character make-up as Baron Popoff. The setting and costumes were by the French artist Georges Wakhevitch but although no expense had been spared on the production, the choreography just was not up to the sparkling quality of Lehar's music. It was regretted by many people that Ruth Page should have contributed such a trifle to the repertoire and not one of her deeper, more dramatic ballets.

Another new work added to the Festival Ballet repertoire in July was "Concerto" (to the Grieg piano concerto) by the Greek choreographer **Vassili Lambrinos,** a symphonic-style abstract ballet with some fine movements but unattractive costumes and no real cohesion. Guest artists with the company during the London season included **Marina Svetlova** and **Lycette Darsonval.**

Ballet Rambert appeared at Sadler's Wells Theatre from August 3rd for two weeks. The company was in excellent form and the ballets were all carefully rehearsed and presented with the taste and care that is associated with **Marie Rambert.** In the opening programme **Walter Gore's** ballet "Winter Night" made the strongest impression. It is danced to a Rachmaninov concerto and concerns the despair of a woman rejected for another, yet is is conceived in strong enough terms to surmount such a turgid theme and the performance of **Mary Munro** was remarkable for its deep-felt intensity. The role of Giselle in Rambert's famous production of this ballet is now danced by **Beryl Goldwyn,** a slim dark girl with a faint but charming resemblance to Markova. Among the men **Alexander Bennett** was outstanding for his fine presence and strength.

Paul Draper gave a short and successful season at the Mercury Theatre from July 15th to July 25th, sharing his programme with Virginia Davis who sang folk songs of England, Ireland, and France.

The Royal Danish Ballet arrived in London on Saturday, August 8th, in time to see the last performance by Ballet Theatre, an occasion especially pleasing to **Erik Bruhn,** who has danced with The Ballet Theatre in America on leave of absence from Copenhagen. The Danish Ballet's season, their first in London, has attracted great interest and the Danish genius for hospitality has resulted in a record crop of parties. The season is under the patronage of Her Majesty the Queen and also of His Majesty, the King of Denmark. *Mary Clarke*

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